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SYLLABUS

Hindustani (Vocal, Instrumental & Musicology), Karnataka, Percussion and Rabindra Sangeet

Note:-

- **Unit-I, II, III & IV are common to all in music**
- **Unit-V to X are subject specific in music**

Unit-I

Technical Terms:

Sangeet, Nada: ahata & anahata , Shruti & its five jaties, Seven Vedic Swaras, Seven Swaras used in Gandharva, Suddha & Vikrit Swara, Vadi- Samvadi, Anuvadi-Vivadi, Saptak, Aroha, Avaroha, Pakad / vishesa sanchara, Purvanga, Uttaranga, Audava, Shadava, Sampoorna, Varna, Alankara, Alapa, Tana, Gamaka, Alpatva-Bahutva, Graha, Ansha, Nyasa, Apanyas, Avirbhav,Tirobhava, Geeta; Gandharva, Gana, Marga Sangeeta, Deshi Sangeeta, Kutapa, Vrinda, Vaggeyakara Mela, Thata, Raga, Upanga ,Bhashanga ,Meend, Khatka, Murki, Soot, Gat, Jod, Jhala, Ghaseet, Baj, Harmony and Melody, Tala, laya and different layakari, common talas in Hindustani music, Sapta Talas and 35 Talas, Taladasa pranas, Yati, Theka, Matra, Vibhag, Tali, Khali, Quida, Peshkar, Uthaan, Gat, Paran, Rela, Tihai, Chakradar, Laggi, Ladi, Marga-Deshi Tala, Avartana, Sama, Vishama, Atita, Anagata, Dasvidha Gamakas, Panchdasa Gamakas ,Katapayadi scheme, Names of 12 Chakras, Twelve Swarasthanas, Niraval, Sangati, Mudra, Shadangas , Alapana, Tanam, Kaku, Akarmatrik notations.

Unit-II

Folk Music

Origin, evolution and classification of Indian folk song / music.
Characteristics of folk music.
Detailed study of folk music, folk instruments and performers of various regions in India.
Ragas and Talas used in folk music
Folk fairs & festivals in India.

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Unit-III

Rasa and Aesthetics:

Rasa, Principles of Rasa according to Bharata and others.
Rasa nishpatti and its application to Indian Classical Music.
Bhava and Rasa
Rasa in relation to swara, laya, tala, chhanda and lyrics.
Aesthetics according to Indian and western Philosophers.
General knowledge of 64 kalas according to Vatsyayan
General history of Raga-Ragini Paintings and Raga Dhayana.
Interrelation of Fine Arts.

Unit-IV

Research Methodology and Pedagogy, Avenues, Interdisciplinary aspects and Modern Technology:

Research Pedagogy: Research areas, review of literature, selection of suitable research topics and research problems, Methodology of Music research, Preparing synopsis, Data collection and its sources, Analysis of data collection, Writing project report, Research project Indexing, references and bibliography etc.

Research Avenues and its Interdisciplinary aspects: Music and Literature, Music Therapy, Philosophy, Psychology, Physics, Mathematics, Economics, Social Sciences, Religion and Culture.

Modern Technology: Electronic equipments, computer, internet etc.

New trends in Indian Music in post-independence era.

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HINDUSTANI MUSIC
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Unit-V

Applied Theory:

Detail study of Sangeet Utpatti; Musical scales (Indian and western); Detail study of Gram, Murchchhana and Chatussarna; Jaati Lakshana, Jaati Bhed, concept of Raag, Raag-Lakshan.

Classification of Raag: 1) Gram Raag and Deshi Raag Classification 2) Male Raag classification 3) Thaat Raag classification 4) Shuddha, Chhayalag and Sankeerna Raag classification 5) Raag-Raagini classification 6) Raagang classification; Time theory of Raagas; Placement of shuddha and vikrit swaras on shruties in Ancient, Medieval and Modern Period; Description of popular Raagas and Taalas; Notation systems of Hindustani, Karnataka and Western Music; Merits and demerits of a vocalist (Gayak); Remix, Fusion, Orchestra, Coir and Acoustic; Comparative studies of Hindustani and Karnatak Swaras and Taalas; Karnatak names of Popular Hindustani Ragas; Knowledge of different Layakaaries such as dugun, Tigun, Chaugun, Aad, Kuad and Viaad.

Unit-VI

History of Indian Music, contribution of Musicologists and their textual tradition:

Study of the Historical Development of Hindustani Music from Vedic to Modern period;
Ancient Medieval and Modern Musicologist and Scholars:- Bharat, Naarad, Matang, Someshwardev, Jagdekmall, Nanyadev, Sharangdev, Parshwadev,

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Sudhakalash, Maharana Kumbha, Ramamatya, Damodar Pandit, Pt. Ahobal, Shriniwas, Hridyanarayana, Vyankatmakhi, Pt. Vishnu Digambar Palushkar, Pt. Vishnu Narayan Bhatkhande, Pt. Vinayak Rao Patwardhan, Pt. Omkarnanath Thakur, Acharya Birhaspati, Thakur Jaidev Singh, Sharachchandra Shridhar Paranjape, Bhagwat Sharan Sharma, Dr. Prem Lata Sharma, Dr. Subhadra Choudhary, Prof. R.C. Mehta, Prof. Pradeep Kumar Dixit.

Study of ancient, Medieval and Modern Treatises in Indian Music like Natya Shastra, Nardiya Shiksha, Sangeet makarand, Brihaddeshi, Manasollaas, Sangeet Chudamani, Bharat Bhashya, Sangeet Ratnakar, Sangeet Samaysar, Sangeetopanishatsaaroddhar, Sanageet Raj, Swaramalekalanidhi, Sangeet Darpan, Sangeet Paarijaat, Raga Tatvavibodh, Hridaya Kautuk, Hridaya Prakash, Chaturdandi Prakashika, Sangeet Chintamani, Pranavbharati etc.

Contribution of Western Scholars to Indian Music:

Capt. N.A. Willard William Johnes, Capt. C.R. Day, E. Clements, Fox Strangwayes, H.A. Popley & Alain Danielou.

Unit-VII

Compositional forms and their evolution:

Prabandh, Dhrupad, Dhamaar, Saadra
Kheyaal, Tarana, Trivat, Chaturang, Sargam Geet, Lakshan Geet, Raagmaala etc.
Thumri, Dadra, Tappa, Hori, Kajri, and Chaiti etc.
Light Music: Geet, Gazal and Bhajan etc.
Firozkhani Gat, Maseetkhani Gat, Razakhani Gat and Zafarkhani Gat and its kind.
Jaati, Javali, Kriti, Tillana, Raagam, Taanam, Pallavi.

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Origin, development and presentation of above said vocal and instrumental compositions
Popular artists in the field of abovesaid forms.

Unit-VIII

NOIDA

Musical Instruments and its Classification

Classification of Indian Musical Instruments in Ancient, Medieval and Modern period

Different types of Veenas in ancient period

Tat - Sitar, Sarod, Violin, Dilruba, Israj, Santoor, Tanpura, Surbahhar, Guitar.

Ghan - Jaltarang, Ghatam, Morsing, Chipali, Manjeera, Jhanjh, Kartal

Sushir - Flute and its varieties, Shehnai**,** Nagaswaram**,** Harmonium

Avanaddha - Pakhawaj, Tabla, Mridangam, Kanjira, Khol, Chang, Nakkara, Duff, Hudaka, Dholak.

Origin, evolution, playing techniques and famous artist of these Instruments

Unit-IX

Contribution of composers / performers to Indian Music:

Tansen, Haridas, Gopal Nayak, Sadarang, Pandit Balkrishna Bua Ichalkaranjikar, Pandit Vishnu Digambar Palushkar, Pandit Vishnu Narayan Bhatkhand, Ustaad Faiyaz Khan, Ustad Bade Gulam Ali Khan, Ustad Nisaar Hussain Khan, Pandit Omkar Nath Thakur, Pandit Vinayak Rao Patwardhan, Pandit Naryan Rao Vyas, Pandit C.R. Vyas, Pandit Krishna Rao Shankar Pandit, Pandit Mallikarjun Mansoor, Smt Gangubai Hangal, Kesar Bai Kerkar, Abdul Kareem Khan, Heerabai Barodekar, Suhasini Koretkar, Bade Ramdas, Siddheswari Devi, Begham Akhtar, Shobha Gurtu, Girija Devi, Savita Devi, Moghubai Kurdikar, Kishori Amonkar, Pandit Kumar Gandharv, Pandit Jasraj, Pandit Balvant Rai Bhatt. Pt. Ramashraa Jha.

Asad Ali Khan, Pt. Lal Mani Mishra, Abdul Halim Zafar Khan, Ali Akbar Khan, Sharan Rani, Amjad Ali Khan, Anath Lal, Panna Lal Ghosh, Vijay Raghav Rao, Ragunath Seth, Hari Prasad Chaurasia, Ahmad Jaan Thirakava, Pt. Samta Prasad, Kishan Maharaj, Kudau Singh, Paagal Das, Brij Bhooshan Kabra, Vishwa Mohan Bhatt, Shiv Kumar Sharma, Bhajan Sopori, M.S. Gopal Krishnan, V.G. Jog, N. Rajam, Appa Jalgaonkar, Mehmood Dhaulpuri.

Recipient of Bharat Ratna:-

M.S. Subbhalakshmi, Pt. Ravi Shankar, Utsad Bismillah Khan, Lata Mangeshkar and Pt. Bhim Sen Joshi.

Purandar Das, Shyam Shastri, Mutthuswami Dixitar, Tyagraja, Swathi Tirunal
Bach, Beethoven, Mozart, Yahudi Menuhin,

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Unit-X

Gharna and Institutional System and conferences of Hindustani Music:

General study of origin and development of Gharana.
Institutionalised system and their contribution to Hindustani Music.
Four baanies of Dhrupad and its importance to Hindustani Music.
General study of various Gharanas of Dhrupad Kheyal and Instrumental Music.
Special features of Gharanas in vocal and Instrumental Music and its famous artists.
Purab and Punjab Angas of Tumari.
Important music conferences in India.
National and International awards in the field of music.
Contribution of Music educational institutes Akademies, Prasar Bharati, Song and Drama Division and Film in Indian Music.

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CHAPTER 01
Technical Terms

1. In the context of Indian classical music treatises, which of the following best defines the term 'Sangeet'?
(A) It strictly denotes the melodic improvisation of sargam patterns within a khayal.
(B) It is a comprehensive art form that collectively includes geet, vadya, and nritya.
(C) It refers exclusively to the complex metric structures used for pakhawaj solos.
(D) It constitutes only the poetic literature found in traditional thumri compositions.

2. Consider the following statements regarding the concept of Nada in Indian music:
I. Nada is defined as any physical sound, regardless of its regularity or musicality.
II. Musical sound (Nada) is distinguished from noise by its regular and periodic vibrations.
III. Anahata nada refers to the metaphysical, un-struck sound perceived through deep meditation.
IV. Ahata nada is the struck sound that forms the practical basis of all musical performance.
Which of the above statements are correct?
(A) II, III, and IV only
(B) I, II, and III only
(C) I, III, and IV only
(D) I, II, and IV only

3. Read the following statements and select the correct option:
Statement I: Ahata nada is produced by physical friction and is perceivable by the human ear.
Statement II: Anahata nada is utilized extensively by vocalists to demonstrate complex alankaras in performance.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

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4. Which of the following is NOT one of the traditional panch jatis (five categories) of shrutis?
(A) Dipta
(B) Karuna
(C) Ayata
(D) Madhuri

5. Read the Assertion (A) and Reason (R) carefully and select the correct option from the following:
Assertion (A): Swaras are essentially derived from shrutis in Indian classical music.
Reason (R): Every shruti acts as a swara, but not every swara is a shruti.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

6. Identify the correct pair denoting a Vedic swara and its characteristic description.
(A) Udatta - The lowest pitch in Vedic chanting
(B) Anudatta - The unraised, lower pitch in Vedic chanting
(C) Svarita - A completely silent pause in chanting
(D) Krushta - The descending melodic phrase

7. The immovability of Sa (Shadja) and Pa (Pancham) in modern Hindustani music theory fundamentally results in which of the following?
(A) They require that every performance must follow the rules of a sampoorna raga.
(B) They prohibit the use of heavy shakes or oscillates on these specific notes.
(C) They generate multiple variants of komal and tivra swaras for melodic variety.
(D) They serve as the fixed foundational anchors that define the scale's octave structure.

8. Match the items in List I with the items in List II and select the correct option using the codes given below:
List I: Shruti Jatis
P. Dipta
Q. Ayata
R. Karuna
S. Mridu
List II: Emotional Characteristics
1. Soft or gentle
2. Broad or expansive
3. Compassionate or pathetic
4. Brilliant or illuminated
(A) P-4, Q-2, R-3, S-1
(B) P-3, Q-1, R-4, S-2
(C) P-1, Q-3, R-2, S-4
(D) P-2, Q-4, R-1, S-3

9. In the context of a vocal performance, a singer effortlessly transitioning from a deep, resonant note to a high-pitched, piercing note is crossing which of the following octaval boundaries?
(A) From madhya saptak to mandra saptak
(B) From tara saptak to ati-tara saptak
(C) From mandra saptak to tara saptak
(D) From madhya saptak to vadi swara

10. Consider the following statements regarding the categorization of swaras in Hindustani music:
I. Suddha swaras are the natural notes positioned sequentially on the scale.
II. Vikrit swaras include both komal (flat) and tivra (sharp) forms.
III. Re, Ga, Dha, and Ni admit only komal forms as vikrit.
IV. Ma admits only a tivra form as a vikrit swara.
V. Sa and Pa are achala swaras and possess no vikrit forms.
Which of the above statements are correct?
(A) I, II, III, IV, and V
(B) I, II, III, and IV only
(C) II, III, IV, and V only
(D) I, III, IV, and V only

11. Which of the following statements incorrectly describes the conventions of swara notation in the Bhatkhande system?
(A) A dot below a swara indicates that it belongs to the mandra saptak.
(B) A vertical line above a swara indicates a tivra swara.
(C) A horizontal line below a swara indicates a komal swara.
(D) A dot above a swara indicates that it belongs to the madhya saptak.

12. Arrange the following traditional Hindustani swaras in correct ascending chronological order of their pitch placement (from lower to higher frequency) within a single octave.
I. Shuddha Rishabh
II. Komal Gandhar
III. Tivra Madhyam
IV. Shuddha Dhaivat
V. Komal Nishad
(A) I, II, III, IV, V
(B) I, III, II, IV, V
(C) II, I, III, V, IV
(D) I, II, IV, III, V

13. During a raga rendering, a musician frequently rests on the note 'Pa', establishing a sense of resolution before starting a new melodic phrase. In traditional musical grammar, this note functions predominantly as the:
(A) Graha swara
(B) Vivadi swara
(C) Nyasa swara
(D) Apanyas swara

14. In comparing Hindustani and Carnatic nomenclature, if a Hindustani musician plays Shuddha Rishabh, the corresponding note played by a Carnatic musician on the same swarasthana would be called:
(A) Shuddha Rishabham
(B) Shatsruthi Rishabham
(C) Kakali Nishadam
(D) Chathusruthi Rishabham

15. The traditional allocation of 22 shrutis among the seven natural swaras (Sa, Re, Ga, Ma, Pa, Dha, Ni) follows which specific numerical distribution in ancient music treatises?
(A) 4, 3, 2, 4, 4, 3, 2
(B) 4, 2, 3, 4, 4, 2, 3
(C) 3, 4, 2, 4, 3, 4, 2
(D) 2, 3, 4, 2, 3, 4, 4

16. Read the following statements and select the correct option:
Statement I: The vadi swara is often referred to

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as the 'king' note of a raga due to its prominent usage.

Statement II: The anuvadi swara acts as an 'enemy' note, deliberately creating dissonance to destroy the raga's identity.

(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

17. Identify the incorrect pair regarding raga jatis and their swara counts in aroha-avaroha.
(A) Audava - 5 swaras
(B) Sankeerna - 8 swaras
(C) Shadava - 6 swaras
(D) Sampoorna - 7 swaras

18. Which of the following terms best describes the deliberate and prominent application of a specific swara to establish the core identity of a raga?
(A) Bahutva
(B) Alpatva
(C) Tirobhav
(D) Vivadi

19. The concept of 'Purvanga' in Indian classical music fundamentally denotes:
(A) The upper tetrachord of the octave, ranging from Pa to Sa.
(B) The descent of a raga scale from Tara Sa to Madhya Sa.
(C) The lower tetrachord of the octave, ranging from Sa to Pa.
(D) The rhythmic cycle preceding the main composition.

20. Which of the following statements correctly distinguishes between a raga and a thata?
(A) A raga can only have seven notes, whereas a thata can have any number of notes.
(B) A thata must have an emotional appeal, whereas a raga is merely a structural scale.
(C) A raga and a thata are interchangeable terms in modern Hindustani classical music.
(D) A thata is a theoretical scale, whereas a raga is a performed melody with specific rules.

21. Which of the following does NOT act as a rule for the consonant (samvadi) relationship between swaras in Indian music theory?
(A) The samvadi swara is typically placed at a distance of 9 or 13 shrutis from the vadi.
(B) The vadi and samvadi correspond to the rule of perfect fourths or fifths.
(C) If the vadi is in the purvanga, the samvadi must also be in the purvanga.
(D) If the vadi is in the purvanga, the samvadi generally falls in the uttaranga.

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22. A student identifies a raga performance primarily by recognizing its characteristic zigzag melodic phrasing. This type of raga is technically classified as:
(A) Upanga raga
(B) Vakra raga
(C) Bhashanga raga
(D) Shuddha raga

23. The classification of ragas into masculine, feminine, and neutral categories in historical traditions primarily served to:
(A) Identify which specific melodic patterns were reserved for exclusive use by professional male court vocalists.
(B) Determine the precise rhythmic time signatures that were required to accompany a specific melodic genre.
(C) Facilitate the alignment of particular raga frequencies with the mathematical vibrations of string instruments.
(D) Organize melodies based on perceived emotional archetypes and specific aesthetic temperaments.

24. What is the traditional name of the rhythmic cycle section that immediately follows the alapa but does not yet employ a formal tala framework?
(A) Jod
(B) Jhala
(C) Tana
(D) Gat

25. A composer deliberately incorporates an alien note, not belonging to the parent scale, to enhance the beauty of a composition without destroying the core raga identity. The resulting raga is known as:
(A) Upanga raga
(B) Suddha raga
(C) Bhashanga raga

(D) Janaka raga

26. Which of the following terms defines the quality of a swara being used infrequently or kept hidden in the elaboration of a raga?
(A) Alpatva
(B) Bahutva
(C) Avirbhav
(D) Ansha

27. Consider the following structural components of a raga:
I. Graha swara is the starting note of a composition.
II. Nyasa swara is the resting note at the conclusion of a phrase.
III. Apanyas swara serves as an intermediate resting point during elaboration.
IV. Ansha swara is entirely synonymous with the vivadi swara in modern practice.
Which of the above statements are correct?
(A) II, III, and IV only
(B) I, III, and IV only
(C) I, II, and IV only
(D) I, II, and III only

28. Read the following statements and select the correct option:
Statement I: Avirbhav refers to the clear manifestation and presentation of a raga's core identity.
Statement II: Tirobhav involves temporarily obscuring the raga's primary identity, often by introducing phrases reminiscent of a closely related raga.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

29. Which of the following is NOT a defining characteristic of Bhatkhande's thata system?
(A) A thata must always possess seven notes.
(B) The notes in a thata must be in sequential ascending order.
(C) A thata must possess strong aesthetic appeal to be sung in performance.
(D) A thata is named after its most prominent representative raga.

30. Read the Assertion (A) and Reason (R) carefully and select the correct option from the following:
Assertion (A): The pakad is indispensable for distinguishing ragas that share identical aroha and avaroha scales.
Reason (R): The pakad consists of the characteristic melodic phrase that uniquely captures the raga's identity.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

31. Identify the correct pair mapping a Bhatkhande thata to its fundamental swara structure.
(A) Bhairavi Thata - Re, Ga, Dha, and Ni are komal
(B) Kalyan Thata - Consists only of shuddha swaras
(C) Kafi Thata - Re and Dha are the komal swaras
(D) Asavari Thata - Ga and Ni are the tivra swaras

32. The requirement for exactly 72 mela scales in the Carnatic system mathematically arises from:
(A) The combination of 12 chakras with 6 distinct rhythmic patterns each.
(B) All permutations of 12 swarasthanas organized into tetrachords.
(C) The multiplication of the nine navarasas by eight distinct octave registers.
(D) The historical mandate by Purandaradasa to codify exactly 72 main compositions.

33. Match the items in List I with the items in List II and select the correct option using the codes given below:
List I: Hindustani Thatas
P. Marwa
Q. Bhairav
R. Todi
S. Purvi
List II: Key Vikrit Swaras
1. Re komal, Ma tivra
2. Re, Dha komal
3. Re, Dha komal, Ma tivra
4. Re, Ga, Dha komal, Ma tivra
(A) P-2, Q-1, R-3, S-4

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(B) P-1, Q-2, R-4, S-3
(C) P-4, Q-3, R-1, S-2
(D) P-3, Q-4, R-2, S-1

34. A musicologist attempting to categorize an ancient melodic structure observes that it uses different notes in ascent and descent, lacks a fixed rhythmic cycle, but evokes deep seasonal emotion. This structure is best understood as a:
(A) Raga
(B) Thata
(C) Mela
(D) Varna

35. Consider the following statements about Venkatamakhin's 72 Melakarta scheme:
I. It divides the 72 melas into 12 chakras of 6 melas each.
II. The first 36 melas use Shuddha Madhyamam.
III. The next 36 melas use Prati Madhyamam.
IV. The scheme uses the Katapayadi formula to derive the raga's sequential number from its name.
V. It completely abandons the concept of aroha and avaroha.
Which of the above statements are correct?
(A) I, II, III, and V only
(B) II, III, IV, and V only
(C) I, II, III, and IV only
(D) I, III, IV, and V only

36. Which of the following statements concerning varna in melodic movement is incorrect?
(A) Sthayi varna refers to the continuous repetition of a single swara.
(B) Arohi varna refers to the ascending progression of swaras.
(C) Avarohi varna refers to the descending progression of swaras.
(D) Sanchari varna denotes a rhythmic pause without swara movement.

37. Which of the following best defines the concept of 'Alankara' in the context of swara training?
(A) It refers to the lyrical embellishments found only in thumri performances.
(B) It is the concluding fast tempo section of a dhrupad performance.
(C) It denotes patterned exercises of swaras used to develop agility.
(D) It is an ancient text detailing the construction of the veena.

38. A sitarist applying a continuous, unbroken glide from Ga to Sa across the fretboard without plucking the intermediate Re is executing which specific ornament?
(A) Murki
(B) Meend
(C) Khatka
(D) Zamzama

39. In a traditional Hindustani classical music festival, a performer chooses Raga Malkauns. According to the traditional Raga-time theory (prahar system), this raga is most appropriately rendered during:
(A) Early morning
(B) Late afternoon
(C) Mid-day
(D) Late night

40. According to older classificatory traditions of Indian music, what does the term 'Ragini' represent?
(A) The female derivative melody in the Raga-Ragini family system.
(B) The rhythmic cycle typically accompanying a raga performance.
(C) A type of string instrument traditionally used as a drone.
(D) The fastest tempo reached during the climax of a performance.

41. Read the following statements and select the correct option:
Statement I: The comprehensive set of characteristics that defines a complete raga is known as raga lakshana.
Statement II: A misra raga is a pure scale that strictly avoids any mixing with other ragas.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

42. Identify the incorrect pair regarding musical terms and their definitions.
(A) Thata - The rhythmic pulse underlying a raga
(B) Aroha - Ascending sequence of swaras
(C) Pakad - Characteristic catch phrase of a raga

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(D) Avaroha - Descending sequence of swaras

43. Which of the following raga structures exemplifies an asymmetric ascent-descent pattern?
(A) Sampoorna-Sampoorna jati
(B) Audava-Audava jati
(C) Shadava-Shadava jati
(D) Audava-Sampoorna jati

44. The term 'Vakra' when applied to a raga's melodic progression signifies:
(A) A straight, linear ascent from Sa to Tara Sa.
(B) A zigzag or non-linear movement of swaras.
(C) The exclusive use of komal swaras throughout.
(D) A composition sung entirely without any tala.

45. Which statement correctly describes the relationship between Raga, Raganga, and Ragachaya?
(A) They are completely synonymous terms with no theoretical distinction.
(B) Ragachaya dictates the time of performance, while raganga dictates the tala.
(C) Raganga is a key phrase of a parent raga; ragachaya is a raga's influence.
(D) Raganga involves rhythmic structure, whereas raga refers solely to lyrical poetry.

46. Which of the following is NOT generally considered a type of meend in Hindustani classical music?
(A) Simple meend
(B) Combined meend
(C) Inverted meend
(D) Staccato meend

47. A student is analyzing a rapid vocal ornament that encircles a principal note by swiftly touching its upper and lower adjacent notes within a fraction of a second. This ornament is best classified as:
(A) Murki
(B) Khatka
(C) Andolan
(D) Gamak

48. The primary distinction between khatka and sparsha lies in the fact that:
(A) Khatka involves a slow glide, whereas sparsha is a forceful shake.
(B) Khatka is a rapid note cluster, whereas sparsha is a grace note.
(C) Khatka is only used in instrumental music, while sparsha is only vocal.
(D) Khatka involves a change in rhythmic tempo, while sparsha alters the fundamental scale.

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49. In Hindustani string instruments like the sitar, a heavy, dragging ornamental glide executed across a single fret is known as:
(A) Soot
(B) Ghaseet
(C) Krintan
(D) Zamzama

50. During a sarod recital, the performer uses a distinctive plucking technique characteristic of the Maihar gharana. This unique style of instrumental execution is theoretically termed as:
(A) Baj
(B) Nyasa
(C) Avirbhav
(D) Mela

51. In Hindustani classical theory, 'Andolan' is defined strictly as:
(A) A fast, rhythmic trill between two adjacent notes.
(B) A descending run of pure scale notes.
(C) A sustained oscillation around a specific swara.
(D) A staccato striking of the string instrument.

52. Consider the following statements regarding Hindustani ornaments:
I. Kan swara acts as a subtle grace note that embellishes the primary swara.
II. Zamzama is a rolling, complex ornament frequently employed in khayal and instrumental music.
III. Gamak, in the Hindustani context, often implies a forceful, heavy oscillation of swaras.
IV. Murki is a slow, unmetered glide used exclusively in dhrupad alapa.
Which of the above statements are correct?
(A) II, III, and IV only

(B) I, III, and IV only
(C) I, II, and IV only
(D) I, II, and III only

53. Read the following statements and select the correct option:
Statement I: Indian classical music is predominantly monophonic, focusing intensely on complex melodic and rhythmic elaboration.
Statement II: Western classical music often relies heavily on harmonic structures consisting of chords and simultaneous note progressions.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

54. Which of the following is an incorrect statement regarding the monophonic character of Indian classical music?
(A) It develops music linearly through a single melodic line.
(B) It builds tension through functional chord progressions.
(C) It utilizes a drone to establish the tonic center continuously.
(D) It employs microtonal variations to enrich the melodic line.

55. Read the Assertion (A) and Reason (R) carefully and select the correct option from the following:
Assertion (A): The fixed 12 swarasthanas on a keyboard instrument cannot fully replicate authentic Indian classical music performances.
Reason (R): Indian classical music heavily utilizes microtonal glides (meend) and specific shruti placements that fall between the fixed 12 keys.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

56. Identify the correct pair matching a musical style with its prominent ornamental characteristic.
(A) Thumri - Uses kan swaras, murkis, and emotional meends
(B) Dhrupad - Heavy use of rapid murkis and khatkas
(C) Khayal - Complete absence of gamak and taans
(D) Tappa - Strict adherence to slow andolan without fast trills

57. The widespread use of deep meend (pulling the string) on a sitar is physically facilitated by which structural feature of the instrument?
(A) Its unfretted, smooth fingerboard
(B) Its sympathetic strings vibrating independently
(C) Its high, curved frets that allow lateral deflection
(D) The use of a bow rather than a plectrum

58. Match the items in List I with the items in List II and select the correct option using the codes given below:
List I: Hindustani Ornaments
P. Meend
Q. Khatka
R. Kan
S. Andolan
List II: Physical Descriptions
1. Grace note
2. Slow oscillation
3. Glide connecting notes
4. Quick jerk or cluster
(A) P-3, Q-4, R-1, S-2
(B) P-4, Q-3, R-2, S-1
(C) P-1, Q-2, R-3, S-4
(D) P-2, Q-1, R-4, S-3

59. In comparing Hindustani and Carnatic expressive devices, the concept most functionally equivalent to the Hindustani 'Meend' in creating a continuous glide is:
(A) Janta
(B) Spurita
(C) Odukkal
(D) Jarru (or Erraku)

60. Consider the following gamakas from the Carnatic dasvidha gamaka system:
I. Kampita
II. Spurita
III. Pratyahata
IV. Nokku
V. Murki
Which of the above belong strictly to the traditional dasvidha (ten) gamakas enumerated

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in early Carnatic treatises?
(A) II, III, IV, and V only
(B) I, II, III, and IV only
(C) I, II, and V only
(D) I, III, IV, and V only

61. Which of the following statements regarding specific Carnatic gamakas is incorrect?
(A) Janta involves the forceful repetition of the same swara twice.
(B) Odukkal refers to a pressed or crushed swara ornament.
(C) Orikkai is a wide, slow oscillation across a whole octave.
(D) Nokku is a forceful stress or thrust placed upon a swara.

62. Arrange the following historical texts in the correct chronological order of their compilation:
I. Natyashastra
II. Brihaddeshi
III. Sangita Ratnakara
IV. Chaturdandi Prakashika
(A) I, II, III, IV
(B) II, I, IV, III
(C) I, III, II, IV
(D) III, I, II, IV

63. A Carnatic vocalist sings a phrase where a lower note is rapidly struck before resting on the primary note, creating a "stress" effect. This specific execution is referred to as:
(A) Spurita
(B) Ravai
(C) Janta
(D) Andola

64. The central and most frequently used gamaka in Carnatic music, characterized by a vibrato or oscillation around a swara that dictates a raga's identity, is known as:
(A) Odukkal
(B) Kampita
(C) Tripuchha
(D) Ahata

65. In the Carnatic gamaka tradition, 'Pratyahata' is best defined as:
(A) A plucked or struck ornament involving two swaras in ascending order.
(B) The reverse of ahata, acting as a descending ornamental stroke.
(C) A three-part ornamental figure identical to Hindustani murki.
(D) A rhythmic silence observed in the middle of an alapana.

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66. Read the following statements and select the correct option:
Statement I: The panchadasa gamakas expand upon the earlier dasvidha gamaka framework, categorizing fifteen specific ornamental movements.
Statement II: Sangita Ratnakara by Sharangadeva is a key text that enumerates these fifteen gamakas.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

67. Identify the incorrect pair regarding Carnatic gamakas and their defining action.
(A) Janta - Forceful repetition of a swara
(B) Tripuchha - A three-part ornamental grouping
(C) Andola - A rapid staccato jump between octaves
(D) Spurita - Rapid combination with the upper neighboring note

68. Which of the following best explains why accurate gamaka notation is considered a significant challenge in written Carnatic music?
(A) Gamakas are entirely improvised and have no structural rules.
(B) Ancient texts forbade the writing down of gamakas to preserve the guru-shishya parampara.
(C) Notation systems in India do not possess symbols for basic swaras.
(D) Symbols cannot capture the microtonal curves and dynamic stresses.

69. Alapana in the Carnatic music tradition is structurally defined as:
(A) A fast rhythmic composition played exclusively on the mridangam.
(B) A short poetic verse recited before a dance performance.
(C) An unmetered exploration that unfolds a raga without tala.

(D) The concluding fast-paced section of a kriti.

70. Which statement correctly highlights a fundamental distinction between the treatment of ornaments in Hindustani and Carnatic systems?
(A) Carnatic music avoids oscillations while Hindustani relies on them.
(B) Kampita is far more pervasive and integral in Carnatic music.
(C) Hindustani uses panchadasa gamakas, whereas Carnatic does not.
(D) Meend is used in Carnatic music, while Hindustani uses janta.

71. Which of the following is NOT a recognized stage in the traditional step-by-step unfolding of a Hindustani alapa?
(A) Establishing the mandra and lower madhya saptak (vistar)
(B) Gradual progression towards the upper register (antara)
(C) Concluding fast melodic patterns summarizing the raga
(D) Reciting the fixed bols of a tabla quida

72. A dhrupad singer begins a performance with an extended, unmetered section utilizing abstract syllables like 'Re, Na, Te, Ta, Ra, Nom, Tom'. This structural form is identified as:
(A) Nom-tom alapa
(B) Khayal alapa
(C) Masitkhani gat
(D) Tarana

73. The primary reason a performer transitions from alapa to 'jod' in an instrumental rendition is to:
(A) Introduce the accompanying tabla player to the performance.
(B) Change the underlying raga to a lighter, misra form.
(C) Introduce a steady rhythmic pulse before the tala begins.
(D) Conclude the performance with a triple repetition.

74. In Hindustani vocal music, rapid, interwoven melodic runs executed over a variety of vowels or syllables are known as:
(A) Tana
(B) Meend
(C) Khatka
(D) Nyasa

75. While analyzing a sitar performance, a student notes a section played at an extremely fast tempo, characterized by heavy and rapid rhythmic striking on the chikari strings. This section is called:
(A) Alapa
(B) Gat
(C) Jod
(D) Jhala

76. In instrumental Hindustani music, a 'Gat' is best defined as:
(A) An unmetered introduction without percussion.
(B) A fixed melodic composition set to a specific tala and laya.
(C) A theoretical scale containing exactly seven notes.
(D) The specific string used for creating a drone effect.

77. Consider the following characteristics regarding instrumental compositions:
I. Masitkhani gat is played in a slow (vilambit) tempo.
II. Razakhani gat is played in a fast (drut) tempo.
III. Masitkhani gats typically begin on the 12th beat (in Teental).
IV. Razakhani gats completely avoid the use of jhala at their conclusion.
Which of the above statements are correct?
(A) II, III, and IV only
(B) I, II, and IV only
(C) I, II, and III only
(D) I, III, and IV only

78. Read the following statements and select the correct option:
Statement I: In a traditional khayal bandish, the 'sthayi' typically covers the lower and middle octaves.
Statement II: The 'antara' section explores the upper middle and higher octaves (tara saptak).
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.

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(D) Statement I is false but Statement II is true.

79. Which of the following NOT one of the four traditional sections of a complete dhrupad composition?
(A) Tihai
(B) Sthayi
(C) Antara
(D) Sanchari

80. Read the Assertion (A) and Reason (R) carefully and select the correct option from the following:
Assertion (A): The term 'Vaggeyakara' refers to an artist who is strictly an instrumentalist and never sings.
Reason (R): 'Vak' means word and 'Geya' means singable; thus, a vaggeyakara is a composer who creates both the lyric and the melody.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

81. Identify the correct pair representing an ancient musical ensemble term and its meaning.
(A) Kutapa - A solo vocal performance
(B) Vrinda - An ensemble or chorus group
(C) Gandharva - A fast tabla rhythm
(D) Gana - The bridge of a string instrument

82. The structural distinction between 'Gandharva' and 'Gana' in ancient Indian music relies on the principle that:
(A) Gandharva was codified and sacred, while Gana was regional and popular.
(B) Gandharva was strictly instrumental, while Gana was strictly vocal.
(C) Gandharva utilized 12 notes, while Gana utilized only 5 notes.
(D) Gandharva was derived from Persian influences, while Gana was indigenous.

83. Match the items in List I with the items in List II and select the correct option using the codes given below:
List I: Structural Forms
P. Nom-tom
Q. Bandish
R. Masitkhani Gat
S. Kutapa
List II: Primary Domain
1. Vocal composition (Khayal)
2. Dhrupad Alapa
3. Ancient Orchestra/Ensemble
4. Instrumental composition (Sitar/Sarod)
(A) P-1, Q-2, R-3, S-4
(B) P-4, Q-3, R-2, S-1
(C) P-2, Q-1, R-4, S-3
(D) P-3, Q-4, R-1, S-2

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84. Which of the following terms broadly encompasses the taxonomy of all musical compositions, both ancient and modern, lyrical or rhythmic?
(A) Shruti
(B) Mela
(C) Thata
(D) Geeta

85. Consider the following forms of 'Tana' in Hindustani music:
I. Shuddha tana involves swaras in sequential ascending/descending order.
II. Kut tana involves a complex, zigzag, or non-linear pattern of swaras.
III. Gamak tana involves heavy oscillations integrated into the fast runs.
IV. Mishra tana combines features of shuddha and kut tanas.
V. Sthayi tana completely omits the use of rhythmic patterns.
Which of the above statements are correct?
(A) I, II, III, and V only
(B) II, III, IV, and V only
(C) I, II, III, and IV only
(D) I, III, IV, and V only

86. Which of the following statements about 'Laya' is incorrect?
(A) Vilambit laya refers to a slow tempo.
(B) Ati-vilambit laya refers to rhythmic improvisation devoid of beats.
(C) Madhya laya refers to a medium tempo.
(D) Drut laya refers to a fast tempo.

87. In the context of tala, a composition or an impromptu phrase that intentionally begins exactly on the first beat of the rhythmic cycle is utilizing which type of structural timing?
(A) Atita

(B) Anagata
(C) Vishama
(D) Sama

88. A tabla player executing a complex rhythmic variation mathematically aligns 3 strokes into the space of 2 standard matras. This specific layakari is termed:
(A) Aad
(B) Dugun
(C) Tigun
(D) Kuaad

89. The 'Tala' framework functions primarily in Indian classical music to:
(A) Ensure the melody adheres to a specific emotional raga.
(B) Determine which swaras can be played as vikrit.
(C) Provide a cyclical measurement of time regulating musical progression.
(D) Dictate the lyrical poetry of a thumri.

90. In a Hindustani tala cycle, the fundamental, singular beat or unit of time measurement is called:
(A) Matra
(B) Avartana
(C) Vibhag
(D) Tali

91. Read the following statements and select the correct option:
Statement I: A 'vibhag' divides the complete tala cycle into distinct metric sections.
Statement II: The 'sama' is invariably located at the very end of the final vibhag in every tala.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

92. Identify the incorrect pair linking a form of layakari with its rhythmic ratio.
(A) Dugun - 2 beats in the time of 1
(B) Kuaad - 5 beats in the time of 2
(C) Tigun - 3 beats in the time of 1
(D) Caugun - 4 beats in the time of 1

93. Which of the following best describes the 'Bedum' technique in advanced tabla performance?
(A) A composition played entirely without the use of the bayan (bass drum).
(B) The practice of singing while simultaneously playing the tabla.
(C) A rhythmic phrasing executed continuously without any gap or pause.
(D) A very slow rhythmic cycle spanning more than 100 beats.

94. The structural gesture used by the audience and performers to mark an unstressed vibhag (often utilizing an open wave of the hand) is known as:
(A) Tali
(B) Sama
(C) Laya
(D) Khali

95. Which statement correctly identifies the emotional and structural significance of the 'Sama' in a musical performance?
(A) It is the primary point of convergence and resolution for artists.
(B) It is the point of maximum tension where the performer stops.
(C) It is a beat that must always be played in complete silence.
(D) It is an irregular rhythmic cycle used only in light music.

96. Which of the following is NOT one of the traditional Taladasa Pranas (ten vital elements of tala)?
(A) Kala
(B) Mela
(C) Kriya
(D) Yati

97. An instrumentalist concludes their improvisation with a rhythmic phrase that deliberately finishes after the sama has passed. This rhythmic application is theoretically termed:
(A) Anagata
(B) Atita
(C) Vishama
(D) Graha

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98. The foundational pattern of mnemonic drum strokes (bols) that distinctly identifies a specific tala is called its:
(A) Standardized cycle of mnemonic drum syllables.
(B) Complete repetition of the rhythmic structure.
(C) Triple repetition culminating on the sama.
(D) Fixed theme used for tabla variations.

99. How many total matras (beats) constitute one complete avartana of Teental?
(A) 10
(B) 12
(C) 14
(D) 16

100. A musician performing a vilambit khayal requests the tabla player to accompany them in Ektal. Ektal consists of how many matras?
(A) 7
(B) 10
(C) 12
(D) 14

101. In the Carnatic tala system, the pattern of rhythmic acceleration or deceleration (such as broadening like a river or tapering like a cow's tail) is classified under the prana known as:
(A) Graha
(B) Laya
(C) Yati
(D) Kriya

102. Consider the following statements about Hindustani talas:
I. Teental has 16 matras divided into four vibhags of 4 matras each.
II. Jhaptal has 10 matras divided into vibhags of 2-3-2-3.
III. Rupak tal has 7 matras and uniquely places its khali on the first beat (sama).
IV. Dadra has 8 matras and is primarily used in dhrupad.
Which of the above statements are correct?
(A) II, III, and IV only
(B) I, II, and III only
(C) I, III, and IV only
(D) I, II, and IV only

103. Read the following statements and select the correct option:
Statement I: The 35 talas of Carnatic music are derived from the 7 principal (sapta) talas by applying five different jatis (gatis) to the laghu.
Statement II: The five jatis used for this derivation are Tisra, Chaturasra, Khanda, Misra, and Sankeerna.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

104. Which of the following talas does NOT belong to the standard sapta talas of Carnatic music?
(A) Keherwa
(B) Dhruva
(C) Matya
(D) Jhampa

105. Read the Assertion (A) and Reason (R) carefully and select the correct option from the following:
Assertion (A): A quida (kayda) in tabla performance strictly prohibits the use of variation or improvisation.
Reason (R): Quida is defined as a bound, rule-based compositional form based on a specific theme that must be elaborated upon with variations (paltas).
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

106. Identify the correct pair of a Yati pattern and its visual metaphor.
(A) Damaru - Wide at the ends, narrow in the middle
(B) Srotovaha - Tapering like a cow's tail
(C) Gopuccha - Widening like a river mouth
(D) Mridanga - Narrow at the ends, narrow in the middle

107. The opening compositional form typically presented in a slow tempo during a traditional tabla solo performance, known for its intricate unfolding of bols, is the:
(A) Tihai
(B) Rela

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(C) Laggi
(D) Peshkar

108. Match the items in List I with the items in List II and select the correct option using the codes given below:
List I: Tabla Compositions
P. Uthaan
Q. Paran
R. Rela
S. Laggi
List II: Primary Characteristics
1. Emphasizes speed and continuous flow, resembling a train
2. Fast accompaniment pattern used in thumri
3. Introductory piece starting a solo
4. Powerful composition using pakhawaj bols
(A) P-4, Q-3, R-2, S-1
(B) P-3, Q-4, R-1, S-2
(C) P-1, Q-2, R-3, S-4
(D) P-2, Q-1, R-4, S-3

109. Which of the following best describes the structure of a 'Chakradar tihai'?
(A) A simple rhythmic phrase repeated exactly three times.
(B) A tihai played backward from the last beat to the first.
(C) A large structure where the foundation itself is a complete tihai.
(D) A composition that changes tala halfway through its cycle.

110. Consider the following rhythmic concepts in tabla:
I. A bedam tihai has no resting gap between its three repetitions.
II. A damdar tihai includes equal measured pauses (dum) between its repetitions.
III. Ladi refers to a connected series of bols played rapidly, often culminating a performance.
IV. Paran utilizes delicate, light bols typically played on the rim (kinar) of the tabla.
V. Uthaan acts as an introductory flourishing piece.
Which of the above statements are correct?
(A) II, III, IV, and V only
(B) I, II, III, and IV only
(C) I, III, IV, and V only
(D) I, II, III, and V only

111. Which of the following statements about Marga and Deshi sangeet is incorrect?
(A) Deshi sangeet strictly adhered to the historical rules without any regional modification.
(B) Marga sangeet was considered sacred, unchangeable, and leading to spiritual liberation.
(C) Deshi sangeet evolved from regional traditions to please the common people.
(D) The distinction between Marga and Deshi reflects the classical vs. folk/regional divide in early musicology.

112. Arrange the following historical figures/texts in correct chronological order based on their contributions to Indian musicology.
I. Bharata
II. Sharangadeva
III. Purandaradasa
IV. Tyagaraja
(A) I, II, III, IV
(B) II, I, IV, III
(C) I, III, II, IV
(D) III, II, I, IV

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113. If a musician applies the Katapayadi scheme to the melakarta named 'Dheerasankarabharanam', the primary function of the syllables 'Dha' and 'Ra' is to:
(A) Indicate the tempo in which the raga must be sung.
(B) Calculate the raga's sequential number in the 72 mela chart.
(C) Determine the tala of the composition.
(D) Specify the name of the composer.

114. In analyzing an ancient performance context, a group consisting of a primary vocalist, supporting instrumentalists, and percussionists executing a cohesive ensemble presentation was classically termed:
(A) Kutapa
(B) Mela
(C) Prabandha
(D) Tihai

115. Who among the following is historically celebrated as a quintessential 'Vaggeyakara' in the Carnatic tradition?
(A) Venkatamakhin

(B) Bhatkhande
(C) Tyagaraja
(D) Sharangadeva

116. Read the following statements and select the correct option:
Statement I: The 72 Melakarta scheme groups melas into 12 distinct 'Chakras'.
Statement II: Each Chakra contains exactly 6 melakarta ragas.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

117. Identify the incorrect pair regarding the structural sections (shadanga) of a Carnatic kriti.
(A) Pallavi - The opening thematic line
(B) Anupallavi - The second section following the pallavi
(C) Mudra - A type of fast gamaka ornament
(D) Charanam - The concluding stanza(s)

118. Which of the following is the most appropriate definition of 'Niraval' in a Carnatic music performance?
(A) Singing pure swaras in complex mathematical patterns.
(B) Spontaneous improvisation using the text of a single line.
(C) The rhythmic drum solo played by the mridangam artist.
(D) A pre-composed sequence sung at the end of the pallavi.

119. In a Carnatic composition, 'Sangati' is best defined as:
(A) The signature of the composer.
(B) The theoretical scale of the raga.
(C) A rhythmic silence within the tala cycle.
(D) Progressive variations developed on a specific theme line.

120. Which of the following statements correctly defines 'Mudra' in the context of musical compositions?
(A) It is the embedded pen name or signature of the vaggeyakara.
(B) It refers exclusively to hand gestures used by vocalists while singing alapa.
(C) It is a specific type of string adjustment on the veena.
(D) It is an ancient tuning system based on 22 shrutis.

121. Which of the following is NOT a feature of 'Tanam' in the Carnatic Ragam-Tanam-Pallavi (RTP) format?
(A) It possesses a strong, perceptible internal rhythm or pulse.
(B) It relies heavily on syllables like 'Ta', 'Na', 'Nom'.
(C) It is strictly bound to a formal tala cycle governed by the mridangam.
(D) It follows the unmetered Alapana section.

122. The term 'Akarmatrik notation' in Indian music primarily refers to:
(A) A system representing swaras, values, and registers using marks.
(B) A Western staff notation system utilizing five lines and bass clefs.
(C) A system utilizing dots and lines strictly for percussion bols.
(D) An oral tradition of memorization completely avoiding written texts.

123. The fundamental reason the Akarmatrik and Bhatkhande notation systems gained prominence in the 20th century was:
(A) To completely replace the guru-shishya parampara with independent reading.
(B) To strictly prevent the improvisation of ragas.
(C) To convert Indian classical music into Western harmonic scales.
(D) To standardize, preserve, and widely disseminate classical compositions for institutional education.

124. Returning to foundational concepts, which of the following is an example of 'Anahata nada' as per ancient philosophy?
(A) The sound of a plucked veena string
(B) The cosmic sound perceived in deep meditation
(C) The sound produced by striking a tabla
(D) The vocalization of a pure Sa by a singer

125. A student notices a discrepancy between ancient music theory and modern practice regarding

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shrutis and swaras. Historically, how was the relationship defined?
(A) Shrutis were ignored, and only 12 keys were acknowledged.
(B) Swaras were infinite, while shrutis were fixed at exactly 7.
(C) Seven natural swaras were located within 22 shrutis.
(D) Shruti and swara meant exactly the same thing with no distinction.

126. Which of the following best encapsulates the definition of 'Saptaka'?
(A) A composition containing seven distinct rhythms.
(B) A raga that must strictly be performed in the morning.
(C) The group of seven instrumentalists forming a kutapa.
(D) The register of seven consecutive notes comprising an octave.

127. Consider the following registers of the saptaka in Hindustani music:
I. Mandra saptak corresponds to the lower octave.
II. Madhya saptak corresponds to the middle, comfortably sung octave.
III. Tara saptak corresponds to the higher octave.
IV. Ati-mandra saptak is the highest perceivable pitch above Tara.
Which of the above statements are correct?
(A) I, II, and III only
(B) II, III, and IV only
(C) I, III, and IV only
(D) I, II, and IV only

128. Read the following statements and select the correct option:
Statement I: The 12 swarasthanas of the octave comprise 7 shuddha swaras and 5 vikrit swaras.
Statement II: All 12 swarasthanas are completely mobile and can be shifted depending on the tala played.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

129. Which of the following is NOT a dvi-rupa swara (a note having two forms) in Hindustani classical music?
(A) Rishabh
(B) Pancham
(C) Madhyam
(D) Nishad

130. Read the Assertion (A) and Reason (R) carefully and select the correct option from the following:
Assertion (A): In Hindustani music theory, Madhyam (Ma) is unique among the vikrit swaras.
Reason (R): Ma is the only swara that admits a tivra (sharp) vikrit form, whereas Re, Ga, Dha, and Ni admit komal (flat) forms.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

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131. Identify the correct pair mapping a Carnatic swara to its fundamental trait in the 12-note system.
(A) Shuddha Gandharam - Corresponds to Hindustani Shuddha Re
(B) Antara Gandharam - Corresponds to Hindustani Komal Re
(C) Sadharana Gandharam - Corresponds to Hindustani Komal Ga
(D) Kakali Nishadam - Corresponds to Hindustani Komal Ni

132. The concept of 'Vadi swara' is crucial to a performance because:
(A) It dictates the absolute pitch of the tanpura.
(B) It is the only note allowed to be played during an avaroha.
(C) It determines the tempo of the instrumental gat.
(D) Its emphasis establishes the melodic mood of the raga.

133. Match the items in List I with the items in List II and select the correct option using the codes given below:
List I: Raga Structural Terms
P. Vadi
Q. Samvadi

R. Anuvadi
S. Vivadi

List II: Definitions

1. Dissonant note used exceptionally for beauty
2. Most prominent "King" note
3. Supporting "Minister" note
4. Assonant "Citizen" notes

(A) P-3, Q-2, R-1, S-4
(B) P-4, Q-1, R-2, S-3
(C) P-2, Q-3, R-4, S-1
(D) P-1, Q-4, R-3, S-2

134. If a raga has its vadi swara located in the uttaranga (upper tetrachord), its general time of performance, according to the traditional raga-time theory, tends to be between:
(A) Midday and Midnight
(B) Midnight and Midday
(C) Strictly at sunset
(D) Strictly at sunrise

135. Consider the following statements about Purvanga and Uttaranga:
I. The octave is divided into two tetrachords.
II. Purvanga ranges from Sa to Ma/Pa.
III. Uttaranga ranges from Ma/Pa to upper Sa.
IV. Ragas dominated by the lower tetrachord are Purvanga-pradhan.
V. Purvanga-pradhan ragas are typically performed between Midnight and Midday.

Which of the above statements are correct?
(A) II, III, IV, and V only
(B) I, II, III, and V only
(C) I, III, IV, and V only
(D) I, II, III, and IV only

136. Which of the following incorrectly describes the jati classification of ragas?
(A) A Sankeerna raga uses 9 notes.
(B) An Audava raga uses 5 notes.
(C) A Shadava raga uses 6 notes.
(D) A Sampoorna raga uses 7 notes.

137. Which of the following is the most appropriate combination of jati if a raga ascends with 5 notes and descends with 7 notes?
(A) Audava-Shadava
(B) Shadava-Sampoorna
(C) Audava-Sampoorna
(D) Sampoorna-Audava

138. In a specific raga, the note 'Ni' is used very sparingly, often passed over quickly or hidden within complex phrases. This stylistic treatment is an application of:
(A) Alpatva
(B) Bahutva
(C) Meend
(D) Tihai

139. A vocalist starts singing the core phrase of a raga strictly from the note 'Ga'. In traditional grammar, the starting note of a melody is termed the:
(A) Nyasa
(B) Apanyas
(C) Vivadi
(D) Graha

140. Which of the following best defines the term 'Aroha'?
(A) The descending scale of a raga.
(B) The ascending scale of a raga.
(C) The rhythmic cycle of a composition.
(D) The concluding verse of a kriti.

141. Read the following statements and select the correct option:
Statement I: A thata in Hindustani music is not sung on its own; it serves merely as a classification framework.
Statement II: A raga is an applied, sung melody that requires aesthetic beauty and specific rules of progression.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

142. Identify the incorrect pair of a Bhatkhande Thata and its characteristic notes.
(A) Bilawal - All Shuddha swaras
(B) Yaman (Kalyan) - Ma is tivra, rest are shuddha
(C) Kafi - Ga and Ni are komal
(D) Bhairav - Re and Ni are tivra swaras

143. Which of the following represents the primary distinction between a Thata and a Mela?
(A) Thata has 10 categories, whereas Mela has 72 mathematical ones.
(B) Thata uses rhythmic structures, while Mela

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is strictly non-rhythmic.
(C) Thata contains up to 12 notes, while Mela strictly contains 5.
(D) Thata is used in Carnatic music, while Mela is used in Hindustani music.

144. In the 72 Melakarta system, a raga that strictly limits itself to the swaras of its parent melakarta without borrowing any external notes is called an:
(A) Bhashanga raga
(B) Upanga raga
(C) Vakra raga
(D) Vivadi raga

145. Which of the following statements about 'Varna' is correct in the context of ancient melodic categorization?
(A) Sanchari varna denotes the complete cessation of melody.
(B) Sthayi varna denotes staying on a single note.
(C) Arohi varna denotes rhythmic syncopation.
(D) Avarohi varna denotes the mixing of two ragas.

146. Which of the following is NOT one of the recognized types of melodic varna?
(A) Sthayi
(B) Arohi
(C) Sanchari
(D) Laya

147. A student practicing a repetitive pattern like "SaReGa, ReGaMa, GaMaPa" is engaging in an exercise primarily designed to build swara agility. This exercise is termed:
(A) Tihai
(B) Chakradar
(C) Alankara
(D) Niraval

148. The traditional Raga-time theory associates ragas with specific 'prahars'. A prahar constitutes a time block of approximately how many hours?
(A) 1 hour
(B) 2 hours
(C) 3 hours
(D) 4 hours

149. The seasonal association of ragas dictates that Raga Malhar is traditionally sung during the:
(A) Spring season (Vasant)
(B) Autumn season (Sharad)
(C) Monsoon season (Varsha)
(D) Winter season (Hemant)

150. A raga that possesses a non-linear, zigzag progression in its ascent is theoretically defined as a:
(A) Sampoorna raga
(B) Vakra raga
(C) Chayalag raga
(D) Sankeerna raga

151. Which of the following terms describes the overarching category of 'ornamentation' in Indian classical music?
(A) Laya
(B) Tala
(C) Matra
(D) Gamaka

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152. Consider the following statements about the ornament 'Murki':
I. It is a rapid, delicate cluster of two or three notes.
II. It is heavily utilized in thumri and light classical forms.
III. It is executed over a long, slow span of multiple beats.
IV. It acts as an embellishment enriching the melodic line.
Which of the above statements are correct?
(A) I, II, and IV only
(B) I, II, and III only
(C) II, III, and IV only
(D) I, III, and IV only

153. Read the following statements and select the correct option:
Statement I: Khatka is an ornamental shake or jerk that touches multiple adjacent notes quickly before returning to the main note.
Statement II: Khatka and Murki are entirely indistinguishable in both speed and technical execution.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

154. Which of the following ornaments is typically executed by heavy dragging on the frets of a stringed instrument like the sitar?
(A) Ghaseet
(B) Kan
(C) Zamzama
(D) Murki

155. Read the Assertion (A) and Reason (R) carefully and select the correct option from the following:
Assertion (A): The 'Kan swara' (grace note) is often written as a superscript in notation.
Reason (R): It is a fleeting note lightly touched to beautify the main swara, without occupying a full rhythmic beat of its own.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

156. Identify the correct pair linking a gharana stylistic concept with its definition.
(A) Tihai - The opening slow section of an alapa
(B) Baj - The specific playing style of a gharana
(C) Jhala - The very slow phase of a performance
(D) Sanchari - The structural clapping of hands

157. The complex vocal ornament described as a rapid sequence of heavy trills, prominently used in advanced khayal gayaki, is called:
(A) Andolan
(B) Meend
(C) Zamzama
(D) Sparsha

158. Match the items in List I with the items in List II and select the correct option using the codes given below:
List I: Ornaments
P. Meend
Q. Andolan
R. Ghaseet
S. Kan
List II: Physical Characteristics
1. Heavy string-dragging glide
2. Slow, continuous oscillation
3. Fleeting grace note
4. Unbroken glide between notes
(A) P-3, Q-1, R-4, S-2
(B) P-1, Q-4, R-3, S-2
(C) P-2, Q-3, R-1, S-4
(D) P-4, Q-2, R-1, S-3

159. The essential philosophical difference between Hindustani 'Gamak' and Carnatic 'Gamaka' is best summarized as:
(A) Hindustani Gamak is a specific oscillation; Carnatic is all ornamentation.
(B) Carnatic Gamaka requires the use of harmony, while Hindustani does not.
(C) Hindustani Gamak is written in Western notation, while Carnatic is not.
(D) Carnatic Gamaka strictly avoids the use of microtones.

160. Consider the following regarding the Dasvidha Gamakas:
I. They consist of ten types of classical ornaments.
II. Janta involves stressed repetition.
III. Kampita involves oscillation.
IV. Spurita involves an upward lower-note touch.
V. They were classified entirely in the 20th century.
Which of the above statements are correct?
(A) II, III, IV, and V only
(B) I, II, III, and IV only
(C) I, II, and III only
(D) I, III, IV, and V only

161. Which of the following statements about specific Carnatic gamakas is incorrect?
(A) Orikkai involves briefly touching an adjacent note before settling.
(B) Andola represents a complete absence of melodic movement.
(C) Ahata involves striking or plucking two notes ascending.
(D) Nokku is a stressed or thrusting note.

162. Arrange the following components of an instrumental Hindustani performance in their typical sequential order of presentation.
I. Alapa
II. Gat
III. Jod
IV. Jhala
(A) I, III, IV, II
(B) I, II, III, IV

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(C) I, III, II, IV
(D) I, IV, II, III

163. The textual tradition that expanded the classification of gamakas from ten to fifteen (panchadasa) is found in:
(A) Natyashastra
(B) Sangita Makaranda
(C) Sangita Ratnakara
(D) Chaturdandi Prakashika

164. In a Carnatic raga like Todi, the Gandhara and Nishada notes are traditionally subjected to deep, wide oscillations. This critical ornamentation is the:
(A) Kampita gamaka
(B) Janta gamaka
(C) Odukkal gamaka
(D) Tripuchha gamaka

165. In music theory, the term 'Mridanga yati' refers to:
(A) The physical construction of the mridangam drum.
(B) A melody composed purely of percussion bols.
(C) A pattern that expands in the middle and tapers at ends.
(D) The tuning process of the stringed instruments.

166. Read the following statements and select the correct option:
Statement I: A Khayal performance typically begins with an elaborate, unmetered Nom-tom alapa.
Statement II: A Dhrupad performance features the Nom-tom alapa before the actual composition begins.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is false but Statement II is true.
(D) Statement I is true but Statement II is false.

167. Identify the incorrect pair regarding types of Hindustani tana.
(A) Shuddha Tana - Linear ascending/ descending notes
(B) Kut Tana - Tangled, zigzag melodic lines
(C) Gamak Tana - Oscillating, heavy vocal embellishments
(D) Sanchari Tana - A tihai played on the tabla

168. Which of the following best defines the term 'Bandish' in Hindustani classical music?
(A) A fixed vocal or instrumental composition set to a raga and tala.
(B) An improvisational, free-flowing melody.
(C) The wooden bridge of a sarod.
(D) A theoretical scale consisting of pure notes only.

169. What are the two primary foundational sections of a standard Khayal composition?
(A) Sanchari and Abhog
(B) Alapa and Jod
(C) Sthayi and Antara
(D) Pallavi and Charanam

170. Which of the following statements concerning Dhrupad compositional structure is correct?
(A) It often utilizes four parts: Sthayi, Antara, Sanchari, and Abhog.
(B) It consists only of Sthayi and Antara.
(C) It never uses a tala.
(D) It is typically sung in drut Teental.

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171. Which of the following does NOT constitute one of the basic components of a tala cycle?
(A) Matra
(B) Vibhag
(C) Avartana
(D) Mela

172. A musician is playing a composition in a tempo categorized as 'Vilambit'. This means the rhythmic pace is:
(A) Fast
(B) Slow
(C) Medium
(D) Progressively accelerating

173. The mathematical ratio of 4:1 in rhythmic subdivision, where four syllables or strokes are executed within the span of a single beat, is called:
(A) Dugun
(B) Tigun
(C) Caugun
(D) Kuaad

174. The physical act of marking a beat by clapping hands during the recitation of a tala is known as:
(A) Khali
(B) Laya
(C) Yati
(D) Tali

175. In the structure of Teental (16 beats), the Khali is classically located on which beat?
(A) 1st beat
(B) 5th beat
(C) 9th beat
(D) 13th beat

176. The concept of 'Avartana' in Indian rhythm refers to:
(A) A polyrhythmic cross-beat.
(B) One complete cycle of a given tala from first to last beat.
(C) An abrupt stop in the music.
(D) The high-pitched string on a sitar.

177. Consider the following structures of Hindustani talas:
I. Jhaptal consists of 10 beats (2-3-2-3).
II. Ektal consists of 12 beats (2-2-2-2-2-2).
III. Rupak consists of 7 beats (3-2-2) with khali on the 1st beat.
IV. Dadra consists of 6 beats (3-3).
Which of the above statements are correct?
(A) I, II, and III only
(B) I, II, III, and IV
(C) II, III, and IV only
(D) I, III, and IV only

178. Read the following statements and select the correct option:
Statement I: The Sama is universally considered the most critical structural pivot in a performance, representing the first beat of the tala cycle.
Statement II: In Rupak tal, the Sama is completely omitted and the cycle begins on the second beat.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

179. Which of the following is NOT a defining feature of a Tabla 'Rela'?
(A) It emphasizes extreme speed.
(B) It creates a continuous sound resembling a train.
(C) It is entirely devoid of specific bols, relying on noise.
(D) It is an advanced compositional form in solo performance.

180. Read the Assertion (A) and Reason (R) carefully and select the correct option from the following:
Assertion (A): A 'Tihai' creates intense rhythmic anticipation and a sense of climax in a performance.
Reason (R): A Tihai is an asymmetric phrase played completely out of sync with the underlying laya, terminating arbitrarily.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

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181. Identify the correct pair regarding elements of a tabla solo.
(A) Peshkar - The fast, concluding barrage of strokes
(B) Laggi - A slow, unmetered invocation
(C) Quida - A structured theme with its variations
(D) Rela - A vocal ornament used by the accompanist

182. A 'Paran' is distinctly identifiable in a percussion repertoire because it:
(A) Uses delicate strokes played exclusively on the baya.
(B) Uses forceful bols derived from the Pakhawaj tradition.
(C) Is only played in a 7-beat cycle.
(D) Does not use the concept of sama.

183. Match the items in List I with the items in List II and select the correct option using the codes given below:
List I: Rhythmic Forms
P. Chakradar
Q. Bedam Tihai
R. Damdar Tihai

S. Laggi

List II: Characteristic Features

1. Accompaniment pattern in light classical/ thumri
2. A large three-part structure where each part is a tihai
3. A threefold pattern with no resting gap
4. A threefold pattern with measured gaps

(A) P-3, Q-2, R-1, S-4
(B) P-1, Q-4, R-3, S-2
(C) P-4, Q-1, R-2, S-3
(D) P-2, Q-3, R-4, S-1

184. The fast, rhythmic, connected series of strokes played in rapid succession, often used at the culmination of a light classical piece or tabla solo, is known as:
(A) Ladi
(B) Alapa
(C) Mela
(D) Thata

185. Consider the following regarding the ancient categorization of music:
I. Marga sangeet was believed to be performed by celestial beings.
II. Deshi sangeet varied from region to region.
III. Marga was heavily rule-bound and sought spiritual merit.
IV. Deshi was aimed primarily at earthly entertainment and pleasing the people.
V. Marga sangeet remains the exact, unchanged form sung in modern popular cinema.

Which of the above statements are correct?
(A) II, III, IV, and V only
(B) I, III, IV, and V only
(C) I, II, III, and IV only
(D) I, II, IV, and V only

186. Which of the following is NOT one of the classifications of ancient Gana?
(A) Khayalgeya
(B) Gramageya
(C) Arangeya
(D) Nishkrama

187. The concept of 'Vrinda Gayana' in traditional musicology most closely aligns with the modern concept of:
(A) A solo instrumental recital.
(B) A rhythmic battle between two percussionists.
(C) A solitary meditation chant in silence.
(D) A choral or ensemble vocal performance governed by rules.

188. An artist who demonstrates exceptional proficiency in creating both profound lyrical poetry and intricate melodic frameworks for a composition is awarded the traditional title of:
(A) Nayak
(B) Vaggeyakara
(C) Rasika
(D) Kutapa

189. Among the historical figures of the Carnatic tradition, who is celebrated for composing thousands of kritis imbued with devotion?
(A) Venkatamakhin
(B) Purandaradasa
(C) Tyagaraja
(D) Bhatkhande

190. The 72 Melakarta scheme fundamentally operates on the mathematical permutation of how many distinct swarasthanas in the octave?
(A) 7
(B) 10
(C) 12
(D) 22

191. Read the following statements and select the correct option:
Statement I: The Katapayadi scheme is a numerical cipher used in ancient Indian texts.
Statement II: In Carnatic music, the first two syllables of a Melakarta raga's name reveal the raga's sequential position in the 72 mela system.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

192. Identify the incorrect pair regarding the Carnatic 12 swarasthanas and their nomenclature.
(A) Shadjam - Always fixed (Achala)
(B) Suddha Madhyamam - The sharp/ augmented fourth
(C) Panchamam - Always fixed (Achala)
(D) Kakali Nishadam - The highest variant of Ni (Major seventh)

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193. The foundational section of a Carnatic kriti, which serves as the principal thematic refrain returned to throughout the performance, is called the:
(A) Anupallavi
(B) Pallavi
(C) Charanam
(D) Chitaswara

194. What is the defining characteristic of 'Niraval' in a Carnatic concert?
(A) Melodic improvisation upon a text line while maintaining tala.
(B) Singing pure solfa notes (Sa, Re, Ga) in mathematical sequences.
(C) A pre-composed, fixed instrumental interlude.
(D) An elaborate drum solo.

195. Which of the following defines 'Sangati' in the context of Carnatic compositions?
(A) A strict rhythmic cadence ending the song.
(B) The signature of the composer.
(C) A progressively complex melodic variation on a theme line.
(D) The drone provided by the tanpura.

196. The composer's signature integrated into the final stanza of a composition is classically referred to as the:
(A) Yati
(B) Prana
(C) Laya
(D) Mudra

197. Which of the following elements is strictly ABSENT during the rendering of a Carnatic Alapana?
(A) Gamaka
(B) Vadi swara emphasis
(C) Tala (metered rhythmic cycle)
(D) Tara saptak exploration

198. The 'Tanam' section of a Ragam-Tanam-Pallavi (RTP) performance is characterized by:
(A) Complete lack of any rhythmic pulse.
(B) A strong rhythmic pulsation without explicit tala cycle.
(C) Heavy tabla accompaniment in drut laya.
(D) Singing exclusively in the mandra saptak.

199. Akarmatrik notation primarily uses which of the following to denote the pitch and timing of musical notes?
(A) A five-line staff with treble and bass clefs.
(B) Only numerical digits from 1 to 7.
(C) Graphic wavy lines without any text.
(D) Regional scripts combined with symbols for duration.

200. The distinct classification of music into Marga and Deshi reflects a historical evolution where Marga was primarily associated with:
(A) Formal, strictly codified spiritual traditions.
(B) Folk dances of the villages.
(C) Modern fusion music with Western instruments.
(D) Regional melodies developed by traveling minstrels.

201. The concept of 'Gana' in ancient treatises implies:
(A) A rigid, unchanging scale of seven notes.
(B) The physical wood used to construct instruments.
(C) Broad singing encompassing regional variations and aesthetics.
(D) A rhythmic cycle of 108 beats.

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202. Consider the following statements about the 'Kutapa':
I. It refers to the ancient Indian concept of a musical ensemble or orchestra.
II. It included vocalists, instrumentalists, and dancers acting in a coordinated manner.
III. It strictly prohibited the inclusion of percussion instruments.
IV. Historically, different types of Kutapa have been described in music theory.
Which of the above statements are correct?
(A) I, II, and IV only
(B) I, II, and III only
(C) II, III, and IV only
(D) I, III, and IV only

203. Read the following statements and select the correct option:
Statement I: The Akarmatrik notation system made it impossible for students to learn music without sitting face-to-face with a guru.
Statement II: Notation systems like Akarmatrik and Bhatkhande allowed for the standardization

and archiving of complex ragas and talas in written form.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is false but Statement II is true.
(D) Statement I is true but Statement II is false.

204. Which of the following does NOT constitute a structural section (shadanga) of a major Carnatic kriti?
(A) Pallavi
(B) Jhala
(C) Anupallavi
(D) Charanam

205. Read the Assertion (A) and Reason (R) carefully and select the correct option from the following:
Assertion (A): Purandaradasa is often revered as the Pitamaha (grandfather) of Carnatic music.
Reason (R): He codified foundational pedagogical exercises and systematized the early teaching methodology using Malavagowla as the starting scale.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

206. Identify the correct pair regarding elements of the RTP format.
(A) Ragam - The metered composition
(B) Pallavi - The free-flowing alapana without text
(C) Tihai - The opening invocation
(D) Tanam - The rhythmic-melodic unmetered pulsation

207. The 72 Melakarta system is mathematically comprehensive because it exhausts all musically viable permutations of the:
(A) 12 swarasthanas categorized into tetrachords.
(B) 5 basic vowels of the Sanskrit alphabet.
(C) 10 thatas established by Bhatkhande.
(D) 22 shrutis played simultaneously.

208. Match the items in List I with the items in List II and select the correct option using the codes given below:
List I: Carnatic Music Terms
P. Mudra
Q. Niraval
R. Sangati
S. Tanam
List II: Descriptions
1. Improvised variation of a lyrical line within tala
2. Rhythmic unmetered melodic pulse
3. Pre-composed progressive variations
4. Composer's signature
(A) P-1, Q-4, R-2, S-3
(B) P-4, Q-1, R-3, S-2
(C) P-3, Q-2, R-4, S-1
(D) P-2, Q-3, R-1, S-4

209. The application of the Katapayadi scheme to the raga 'Mayamalavagowla' primarily yields:
(A) Its corresponding Hindustani thata.
(B) Its numerical index in the 72 Melakarta system.
(C) The number of beats in its tala.
(D) The number of gamakas permitted in its rendering.

210. Consider the following regarding the 72 Melakarta system's Chakras:
I. There are 12 Chakras in total.
II. Each Chakra contains 6 melas.
III. The names of the Chakras correspond to their numerical value (e.g., Veda for 4).
IV. The first 6 Chakras use Shuddha Madhyamam.
V. The system entirely ignores the use of Panchamam.
Which of the above statements are correct?
(A) I, II, III, and IV only
(B) II, III, IV, and V only
(C) I, II, III, and V only
(D) I, III, IV, and V only

211. Which of the following incorrectly describes an ancient ensemble or chorus singing form?
(A) Vrinda Gayana requires synchronization among multiple vocalists.
(B) Kutapa includes both instrumental and vocal coordination.
(C) Traditional music theory prohibited group

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performances entirely.
(D) Seating and arrangement rules for ensemble members are specified in early treatises.

212. Arrange the following rhythmic patterns (Yatis) in the correct conceptual progression representing "broadening", "tapering", and "hourglass" shapes.
I. Srotovaha
II. Gopuccha
III. Damaru
(A) I, II, III
(B) II, I, III
(C) III, I, II
(D) I, III, II

213. A Hindustani instrumentalist employing intricate mathematical subdivisions like 5:2 and 7:4 in their Jhala is applying which of the following?
(A) Meend
(B) Alapatva
(C) Layakari
(D) Vadi-Samvadi

214. The term 'Geet' in the ancient triad of Sangeet (Geet, Vadya, Nritya) fundamentally denotes:
(A) Instrumental rhythm.
(B) Vocal melody and lyrical composition.
(C) The dramatic gestures of a dancer.
(D) The drone of the tanpura.

215. The 'Shruti' as a concept in Indian classical music is functionally defined as:
(A) A mathematical equation for tala.
(B) A composition meant only for the veena.
(C) The concluding prayer in a performance.
(D) The smallest perceivable interval of pitch.

216. Read the following statements and select the correct option:
Statement I: The human ear can theoretically perceive an infinite number of microtones within an octave.
Statement II: Traditional Indian musicology standardizes the number of musically useful shrutis in an octave to exactly 22.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

217. Identify the incorrect pair connecting a Shruti Jati with its aesthetic nature.
(A) Dipta - Brilliant / Radiant
(B) Karuna - Compassionate / Pathos
(C) Mridu - Harsh / Aggressive
(D) Ayata - Broad / Expansive

218. Which of the following provides the most accurate rationale for the philosophical distinction between Ahata and Anahata nada?
(A) Ahata is for musical enjoyment; Anahata is an internal spiritual phenomenon.
(B) Ahata refers to wind instruments, whereas Anahata refers to string instruments.
(C) Ahata is exclusively Hindustani, whereas Anahata is exclusively Carnatic.
(D) Ahata uses 12 notes, whereas Anahata uses 22 notes.

219. The register situated below the normal, middle singing range is called the:
(A) Tara saptak
(B) Madhya saptak
(C) Ati-tara saptak
(D) Mandra saptak

220. Which of the following statements about 'Vikrit swaras' is correct?
(A) They are immovable notes that never change pitch.
(B) They are variations used to create different raga scales.
(C) They refer to the un-struck sound of meditation.
(D) They are purely rhythmic syllables played on a tabla.

221. Which of the following swaras does NOT belong to the 'achala' (immovable) category?
(A) Shadja (Sa)
(B) Pancham (Pa)
(C) Madhyam (Ma)
(D) Both (A) and (B)

222. When a performer emphasizes the Vadi swara, they apply the rule of consonance to find its corresponding Samvadi. This rule generally places the Samvadi at an interval of:
(A) A minor second.
(B) A perfect unison.
(C) A major seventh.

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(D) A perfect fourth or perfect fifth.

223. The dissonant note in a raga, usually avoided but sometimes used by master musicians to create a fleeting moment of beauty, is the:
(A) Vivadi swara
(B) Anuvadi swara
(C) Samvadi swara
(D) Nyasa swara

224. If the fundamental pitch (Sa) of a vocalist is established, the 'Uttaranga' of their scale comprises the notes from:
(A) Sa to Ma
(B) Pa to higher Sa
(C) Re to Pa
(D) Lower Ni to Ga

225. A raga described as 'Uttaranga-pradhan' will typically feature its most prominent elaborations and its vadi swara in which section of the octave?
(A) The lower tetrachord (Sa to Ma)
(B) The upper tetrachord (Pa to upper Sa)
(C) The mandra saptak only
(D) Completely avoiding the upper Sa

226. The technical classification 'Audava-Sampoorna' implies that a raga possesses:
(A) 5 notes in ascent and 5 in descent.
(B) 7 notes in ascent and 5 in descent.
(C) 5 notes in ascent and 7 in descent.
(D) 6 notes in ascent and 7 in descent.

227. Consider the following statements regarding raga architecture:
I. Alpatva means the abundant use of a swara.
II. Bahutva means the minimal, hidden use of a swara.
III. Nyasa refers to the note on which a musical phrase rests.
IV. Graha refers to the starting note of a phrase.
Which of the above statements are correct?
(A) I and II only
(B) I, III, and IV only
(C) III and IV only
(D) II, III, and IV only

228. Read the following statements and select the correct option:
Statement I: The 'Pakad' of a raga is a signature combination of notes that reveals the raga's identity.
Statement II: A raga's identity can be fully determined merely by reading its aroha and avaroha without knowing its pakad.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

229. Which of the following strictly distinguishes a 'Raga' from a 'Thata'?
(A) A Thata includes aesthetic beauty, while a Raga does not.
(B) A Raga always uses 12 notes, while a Thata uses 7.
(C) A Raga is a melody with aesthetic rules; a Thata is a scale grouping.
(D) A Thata has aroha and avaroha, while a Raga has only aroha.

230. Read the Assertion (A) and Reason (R) carefully and select the correct option from the following:
Assertion (A): The 10-thata system organizes Hindustani ragas into a coherent pedagogical framework.
Reason (R): Every single raga in the Hindustani system flawlessly fits into exactly one of these 10 thatas without any theoretical overlap.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

231. Identify the correct pair indicating a type of raga and its borrowing of notes.
(A) Upanga - Borrows notes heavily from other thatas
(B) Shuddha - A raga that mixes three different scales equally
(C) Misra - A pure raga that strictly uses only its parent scale
(D) Bhashanga - Borrows one or more alien swaras from its parent scale

232. 'Varna' in traditional melodic movement encompasses four types. The continuous repetition of the note "Ga - Ga - Ga - Ga" exemplifies:
(A) Sthayi varna

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(B) Avarohi varna
(C) Arohi varna
(D) Sanchari varna

233. Match the items in List I with the items in List II and select the correct option using the codes given below:
List I: Swara Terminology
P. Alankara
Q. Varna
R. Gamaka
S. Vakra
List II: Descriptions
1. General term for melodic ornamentation
2. Zigzag or non-linear progression of notes
3. The act of melodic progression
4. Patterned exercises of notes for vocal training
(A) P-3, Q-4, R-2, S-1
(B) P-1, Q-2, R-4, S-3
(C) P-4, Q-3, R-1, S-2
(D) P-2, Q-1, R-3, S-4

234. The traditional 'Raga-Ragini' system categorized Indian melodies primarily on the basis of:
(A) Gender-based archetypes grouping parent ragas with derivatives.
(B) Exact mathematical pitch frequencies.
(C) The type of instrument used to play them.
(D) The number of beats in the accompanying tala.

235. Consider the following characteristics regarding Hindustani ornamentation:
I. Meend is a continuous glide between notes.
II. Murki is a slow, heavy drag on an instrument.
III. Khatka involves a quick, clustered jerk of notes.
IV. Andolan is a slow oscillation around a specific swara.
V. Kan is a subtle grace note.
Which of the above statements are correct?
(A) I, III, IV, and V only
(B) I, II, III, and IV only
(C) II, III, IV, and V only
(D) I, III, IV, and V only

236. Which of the following is NOT an ornament typically associated with string instruments like the Sitar or Sarod?
(A) Krintan
(B) Nom-tom
(C) Ghaseet
(D) Zamzama

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237. The fundamental reason harmony is not the core structural basis of Indian classical music is that:
(A) Indian music instruments cannot play more than one note at a time.
(B) Harmony was forbidden by ancient historical texts.
(C) The goal is linear melodic exploration against a drone.
(D) Harmony requires 22 shrutis per chord.

238. The Carnatic ornament 'Kampita' is best compared to which concept in the broader Indian aesthetic?
(A) The forceful strike of a drum.
(B) The rapid staccato of a Tana.
(C) The silent wave of a Khali.
(D) The emotional oscillation defining a note's identity.

239. 'Janta' in Carnatic music involves:
(A) Forcefully sounding the same note twice in succession.
(B) A glide bridging an entire octave.
(C) A rhythmic silence.
(D) Plucking the drone string.

240. The term 'Dasvidha Gamakas' specifically refers to:
(A) Ten types of rhythmic cycles.
(B) Ten primary foundational ornaments.
(C) Ten specific ragas sung only at night.
(D) Ten different bowing techniques for the violin.

241. Read the following statements and select the correct option:
Statement I: The Alapa in Dhrupad is bound by strict rhythmic cycles played on the Pakhawaj.
Statement II: The Alapa in Dhrupad explores the raga deeply using abstract syllables without percussion.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is false but Statement II is true.
(D) Statement I is true but Statement II is false.

242. Identify the incorrect pair connecting an instrumental performance section with its feature.
(A) Gat - The unmetered tuning of the instrument
(B) Alap - Slow, non-rhythmic exploration
(C) Jod - Introduction of rhythmic pulse without tala
(D) Jhala - Fast rhythmic climax with drone strikes

243. The 'Masitkhani Gat', distinguished by its characteristic stroke pattern and structure, is conventionally played in which tempo?
(A) Drut laya
(B) Ati-drut laya
(C) Vilambit laya
(D) Without any laya

244. In a standard Khayal performance, the fixed lyrical composition that acts as the vehicle for raga elaboration is called the:
(A) Rhythmic phrase repeated thrice.
(B) Standard mnemonic drum syllables.
(C) Complete cycle of a given tala.
(D) Fixed lyrical composition for elaboration.

245. The 'Antara' section of a vocal composition traditionally serves to:
(A) Establish the lowest notes of the mandra saptak.
(B) Act as a rhythmic bridge for the tabla player.
(C) Elaborate the melody in the middle and upper registers.
(D) Conclude the performance with a triple repetition.

246. 'Layakari' is defined as the art of:
(A) Tuning the tanpura.
(B) Playing rhythmic variations within a given tala framework.
(C) Singing notes in exact sequential order.
(D) Composing romantic poetry.

247. The 'Theka' is essential to a tabla accompanist because:
(A) It provides melodic notes for the singer.
(B) It is the silent wave indicating the end of the concert.
(C) It replaces the tanpura drone.
(D) It defines the structural syllables of the tala.

248. In Teental, the claps (Tali) occur on which matras?
(A) 1, 5, 13
(B) 1, 9, 13
(C) 5, 9, 13
(D) 1, 5, 9

249. The introductory slow elaboration of bols in a tabla solo is known as:
(A) Laggi
(B) Rela
(C) Peshkar
(D) Gat

250. The structural hallmark of a 'Tihai' is that it consists of a rhythmic phrase repeated exactly:
(A) Two times.
(B) Three times to culminate on the sama.
(C) Four times.
(D) Continuously.

Direction : Please read the following source carefully.

In a recent musicological symposium, a scholar presented a detailed analysis of Sangeet, defining its scope through its three essential constituents: geet, vadya, and nritya. The foundational lecture began by exploring Nada, distinguishing pure musical sound from mere noise. The scholar specifically emphasized the production mechanism of Ahata nada, which is generated through the physical striking of objects, providing practical examples from string and percussion instruments. In stark contrast, the presentation touched upon Anahata nada, noting its philosophical significance as the unstruck sound, which remains distinct from the physically produced Ahata nada. The discussion then transitioned to the concept of Shruti, defining it as the smallest perceivable interval in Indian classical music. The scholar outlined the total count of twenty-two shrutis within a saptaka (octave) and detailed their uneven distribution across the seven swaras. Furthermore, the presentation elaborated on the panch jatis of shruti—dipta, ayata, karuna, mridu, and madhya—explaining the unique emotional characteristics of each category. Finally, the session concluded by examining the intricate relationship between shruti and swara, demonstrating exactly how the distinct swaras are mathematically and acoustically derived from the

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underlying continuum of shrutis.
Based on the above source, attempt the following five questions.

251. According to the source, what are the three essential constituents of Sangeet?
(A) Shruti, swara, and saptaka
(B) Geet, vadya, and nritya
(C) Dipta, ayata, and karuna
(D) Ahata, anahata, and nada

252. How does the scholar define the production mechanism of Ahata nada?
(A) It is generated through the physical striking of objects.
(B) It is derived mathematically from the underlying shrutis.
(C) It is considered the philosophically pure unstruck sound.
(D) It is an emotional characteristic of the panch jatis.

253. What distinguishes Anahata nada from Ahata nada in the provided text?
(A) Repersents the smallest perceivable musical interval in an octave.
(B) The unevenly distributed swaras across the seven musical notes.
(C) The philosophically unstruck sound.
(D) The sound produced strictly by ancient stringed instruments.

254. How is Shruti explicitly defined in the symposium presentation?
(A) The mathematical equation used to tune traditional instruments.
(B) The philosophically significant and pure unstruck sound.
(C) The physical mechanism of striking specific percussion instruments.
(D) The smallest perceivable musical interval.

255. Which of the following is listed as one of the panch jatis of shruti?
(A) Geet
(B) Vadya
(C) Dipta
(D) Swara

Direction : Please read the following source carefully.

During an academic masterclass on raga elaboration, a maestro demonstrated the intricate dynamics of swara relationships and classification systems. The performance primarily highlighted the role of the vadi swara, clearly defining it as the most prominent and frequently used swara that establishes the core identity of a raga. To complement this, the maestro introduced the samvadi swara, illustrating its consonant relationship with the vadi based strictly on the rule of the fourth or the fifth interval. The session also examined the anuvadi swara, which serves a critical supporting role in raga elaboration, alongside a brief demonstration of the vivadi swara. The maestro explained that while the vivadi possesses an inherently dissonant character, its exceptional and deliberate use can enhance a raga's aesthetic appeal. Further analysis categorized the demonstration into spatial domains, defining the purvanga as the lower tetrachord (Sa to Pa) and the uttaranga as the upper tetrachord (Pa to Sa). By showcasing purvanga-pradhan and uttaranga-pradhan ragas, the masterclass clarified how melodic weight shifts between these regions. Finally, the maestro classified the performed ragas by jati, defining the audava jati as pentatonic, utilizing exactly five swaras in both its aroha and avaroha.
Based on the above source, attempt the following five questions.

256. How does the maestro define the vadi swara in the masterclass?
(A) The swara that serves a critical supporting role in the lower tetrachord
(B) The most prominent and frequently used swara that establishes core identity
(C) The inherently dissonant swara that provides an exceptional aesthetic appeal
(D) The swara that maintains a consonant relationship strictly on the fourth interval

257. According to the text, what defines the relationship between the samvadi and vadi swaras?
(A) A purely dissonant relationship based on the lower tetrachord regions.
(B) A supporting relationship utilizing exactly five specific swara types.
(C) An exceptional relationship based on shifting melodic weights.
(D) A consonant fourth or fifth interval

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relationship.

258. What is the defining characteristic of the vivadi swara?
(A) Inherently dissonant but can enhance aesthetic appeal.
(B) The foundational lower tetrachord used in regional raga classification.
(C) The core pentatonic identity strictly established for the audava jati.
(D) The most prominent and frequently used swara in the masterclass.

259. Based on the spatial domains defined in the source, what does the term uttaranga represent?
(A) The central supporting note of the composition
(B) The pentatonic scale utilizing exactly five swaras
(C) The upper tetrachord spanning from Pa to Sa
(D) The lower tetrachord spanning from Sa to Pa

260. How is the audava jati defined in the context of the masterclass?
(A) It is a pentatonic scale utilizing exactly five swaras.
(B) It is a hexatonic scale utilizing exactly six swaras.
(C) It is a heptatonic scale utilizing exactly seven swaras.
(D) It is a spatial domain categorized by the lower tetrachord.

Direction : Please read the following source carefully.

A prominent musicological treatise recently examined the fundamental concepts of raga grammar, focusing intensely on the structural elements that define melodic identity. The text provided a clear definition of a raga, detailing its essential characteristics and strictly distinguishing it from a mere scale, known as a thata or mela. According to the treatise, a raga's framework depends heavily on its aroha, defined as the ascending movement of swaras, and its avaroha, defined as the descending movement. The researchers emphasized the critical importance of the pakad, or vishesa sanchara, defining it as the characteristic melodic phrase that instantly identifies a specific raga. The document then explored classificatory models, specifically noting Bhatkhande's thata classification scheme in the Hindustani system, which enumerates exactly ten thatas and defines their specific swara compositions. In a comparative analysis, the text defined the mela in the Carnatic system, highlighting the comprehensive 72 melakarta scheme and the application of the Katapayadi formula to derive mela names. Furthermore, the treatise differentiated between an upanga raga, which uses only the swaras of its parent thata, and a bhashanga raga, which intentionally borrows one or more alien swaras from outside its parent thata.

Based on the above source, attempt the following five questions.

261. According to the treatise, what distinguishes a raga from a thata or mela?
(A) Relies solely on applying the Katapayadi alphanumeric formula.
(B) Limits its swaras to the descending movement within a saptaka.
(C) Enumerates exactly ten distinct ascending structural frameworks.
(D) Possesses essential characteristics beyond a mere scale.

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262. How is the term pakad defined in the source?
(A) The comprehensive 72 melakarta mathematical classification scheme.
(B) The melodic phrase that instantly identifies a raga.
(C) The specific descending movement of swaras within a basic scale.
(D) The intentional borrowing of alien swaras from outside the parent.

263. In Bhatkhande's thata classification scheme mentioned in the text, how many thatas are exactly enumerated?
(A) Twenty-two thatas
(B) Thirty-five thatas
(C) Ten thatas
(D) Seventy-two thatas

264. What is the primary function of the Katapayadi formula as described in the passage?
(A) Identifies the ascending movements in the Hindustani system.

(B) Distinguishes between aroha and avaroha melodic movements.
(C) Dictates the specific swara composition of the ten Hindustani thatas.
(D) Derives the names of melas in the 72 melakarta scheme.

265. What defining feature distinguishes a bhashanga raga from an upanga raga?
(A) It borrows one or more alien swaras from outside its parent thata.
(B) It strictly uses only the swaras belonging to its parent thata.
(C) It relies entirely on the descending movement known as avaroha.
(D) It functions exclusively as a mere scale rather than a complete raga.

Direction : Please read the following source carefully.

In a comparative study of Hindustani expressive devices, researchers analyzed a recorded duet between a vocalist and a sitar player to document specific ornamental techniques. The study broadly defined gamaka as any ornamental swara movement, highlighting its critical function in musical expressivity. The researchers meticulously observed the application of the meend, defining it as a smooth glide between two swaras, and documented its varying techniques in both vocal and instrumental executions. The analysis identified distinct types of meend, including simple, combined, and inverted forms, noting the unique characteristics and usage of each. Additionally, the vocal performance frequently employed the khatka, defined as a quick ornamental shake or jerk on a single swara. The researchers strictly distinguished the khatka from a simple sparsha based on execution intensity and acoustic effect. In contrast, the instrumentalist demonstrated the murki, defined as a rapid ornamental turn involving three or four adjacent swaras. The study explicitly differentiated the murki from the khatka in terms of execution speed and the total swara count involved. Finally, the instrumentalist showcased the ghaseet, defined as a heavy dragging ornament played exclusively on string instruments, reflecting the unique baj of the gharana.

Based on the above source, attempt the following five questions.

266. How does the study broadly define the concept of gamaka?
(A) A quick ornamental shake exclusively used by Hindustani vocalists.
(B) Any ornamental swara movement in musical expressivity.
(C) A heavy dragging ornament played only on plucked stringed instruments.
(D) A simple unadorned glide restricted to three adjacent swaras.

267. What specifically characterizes the meend according to the text?
(A) A heavy dragging acoustic effect exclusive to the sitar
(B) A smooth glide occurring seamlessly between two swaras
(C) A rapid ornamental turn involving three or four adjacent swaras
(D) A quick ornamental shake or jerk executed on a single swara

268. Based on the passage, what distinguishes the khatka from the sparsha?
(A) The execution intensity and the resulting acoustic effect
(B) The number of adjacent swaras utilized during the performance
(C) The specific types of string instruments used for execution
(D) The smooth gliding motion applied between two different swaras

269. How is the murki structurally defined in the researchers' analysis?
(A) A smooth and simple glide transitioning perfectly between two swaras
(B) A quick ornamental shake or intense jerk applied to a single swara
(C) A rapid ornamental turn involving three or four adjacent swaras
(D) A heavy dragging ornament played strictly on traditional string instruments

270. Which ornament is described as being played exclusively on string instruments?
(A) The meend glide
(B) The khatka shake
(C) The murki turn
(D) The ghaseet

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Direction : Please read the following source carefully.

A recent academic workshop focused exclusively on the intricate traditions of Carnatic gamakas, examining their philosophical basis and distinct execution styles. The central lecture defined the dasvidha gamakas as the ten primary ornamental movements enumerated in early Carnatic treatises. During the practical demonstration, the expert showcased the janta, defining it as the forceful repetition of the exact same swara twice. The session then explored the odukkal, described meticulously as a pressed or crushed swara ornament, followed by the orikkai, defined as a brief, subtle touch of an adjacent swara before finally landing on the main swara. The expert further demonstrated the nokku, defining it as a forceful downward stress or thrust applied directly onto a swara. The demonstration strongly highlighted the spurita, explaining it as a rapid combination of a primary swara with its immediate upper neighbor. However, the most extensive analysis was reserved for the kampita, defined as a continuous oscillation or vibrato around a specific swara. The expert emphasized that kampita remains the most frequently used gamaka in the tradition. Finally, the lecture introduced the ahata, defining it as a distinct plucked or struck ornament involving two consecutive swaras.

Based on the above source, attempt the following five questions.

271. What does the term dasvidha gamakas refer to in the central lecture?
(A) The continuous oscillation or vibrato around a primary musical swara.
(B) The rapid combination of a swara with its immediate upper neighbor note.
(C) The ten primary ornamental movements from early treatises.
(D) The forceful repetition of the exact same swara twice in succession.

272. How is the janta gamaka defined during the practical demonstration?
(A) A brief, subtle touch of an adjacent swara before landing on the main swara
(B) The forceful repetition of the exact same swara twice
(C) A distinct plucked or struck ornament involving two consecutive swaras
(D) A pressed or severely crushed swara ornament

273. According to the source, what is the specific characteristic of the orikkai?
(A) A continuous and extensive oscillation around a specific musical swara.
(B) A forceful downward stress or thrust applied directly onto a note.
(C) A rapid combination of a primary swara with its immediate upper neighbor.
(D) A brief, subtle touch of an adjacent swara before landing.

274. Which gamaka is identified by the expert as the most frequently used in the Carnatic tradition?
(A) Kampita
(B) Janta
(C) Odukkal
(D) Ahata

275. How is the spurita explained in the provided text?
(A) A distinct plucked or struck ornament involving two consecutive swaras.
(B) A forceful downward stress or thrust applied directly onto a swara.
(C) A rapid swara combination with its immediate upper neighbor.
(D) A pressed or crushed swara ornament highlighted during the session.

Direction : Please read the following source carefully.

An analytical review of a traditional Hindustani instrumental concert provided a detailed breakdown of performance forms and compositional structures. The performance commenced with the alapa, defined strictly as the slow, unmetered introductory exploration of the raga. The reviewer noted the methodical stages of this alapa, starting with foundational vistar and gradually progressing from the lower register to the upper register. Following this unmetered section, the artist transitioned into the jod, defined precisely as the rhythmic section that introduces a clear pulse but remains entirely without a tala framework. The solo performance then culminated in the jhala, defined as the extremely fast rhythmic climax section characterized by

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rapid instrumental striking patterns. Once the introductory phases concluded, the percussionist joined to initiate the gat, defined as the fixed composition for instruments set to a specific tala. The primary composition played was a masitkhani gat, and the reviewer detailed its slow tempo, distinct characteristics, and rigid structural features. Later in the performance, the artist seamlessly transitioned into a razakhani gat. The review explicitly noted the razakhani gat's faster tempo and distinctive stroke patterns, clearly distinguishing it from the preceding masitkhani gat framework.

Based on the above source, attempt the following five questions.

276. How does the reviewer define the alapa in the context of the instrumental concert?
(A) The slow, unmetered introductory exploration of the raga
(B) The fixed composition set specifically to a recognizable tala framework
(C) The rhythmic section that introduces a clear pulse without any tala
(D) The extremely fast rhythmic climax section characterized by rapid striking

277. What is the defining characteristic of the jod section?
(A) It strictly adheres to a slow tempo within a rigid tala structure.
(B) It utilizes distinct unmetered foundational vistar in the lower register.
(C) It functions as the extremely fast rhythmic climax of the performance.
(D) It introduces a clear pulse but remains entirely without a tala framework.

278. Which section is described as the extremely fast rhythmic climax characterized by rapid instrumental striking patterns?
(A) Alapa
(B) Jhala
(C) Jod
(D) Vistar

279. According to the text, what occurs when the percussionist joins the performance?
(A) The artist begins the unmetered alapa exploration.
(B) The artist transitions immediately back to the jod phase.
(C) The performance initiates the fixed gat composition.
(D) The performance enters the unmetered foundational vistar.

280. How is the razakhani gat distinguished from the masitkhani gat in the review?
(A) The razakhani gat possesses a slower tempo and rigid structural features.
(B) The razakhani gat remains entirely unmetered without a precise pulse.
(C) The razakhani gat exclusively utilizes foundational vistar in the lower register.
(D) Features a faster tempo and distinctive stroke patterns.

Direction : Please read the following source carefully.

A rhythmic symposium recently published a comprehensive paper detailing the classical tala system, focusing specifically on laya, layakari, and their structural components. The paper defined tala as the rhythmic cycle that functions as the fundamental temporal framework in Indian classical music. It systematically defined laya as the tempo, categorizing its three primary divisions into vilambit, madhya, and drut. To illustrate advanced rhythmic manipulation, the author explored the concept of layakari, defined as intricate rhythmic play within a given tala. The text provided precise definitions for various subdivisions, identifying dugun as double-speed execution, tigun as triple-speed execution, and caugun as quadruple-speed execution. The study further analyzed complex fractional subdivisions, defining aad layakari as a specific 3:2 ratio subdivision and kuaad layakari as a strict 3:4 ratio subdivision. Beyond tempo manipulations, the paper detailed the anatomical components of the rhythmic cycle. It defined the matra as the basic time unit or beat, and the vibhag as the structural division of the tala cycle into specific sections. Furthermore, it identified the tali as the physical clap marking a stressed vibhag, while defining the khali as the wave gesture denoting an unstressed vibhag.

Based on the above source, attempt the following five questions.

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281. How is laya categorized in the comprehensive paper?
(A) The three primary divisions: vilambit, madhya, and drut.
(B) Into basic time units and complex structural sections of rhythmic cycles.
(C) Into advanced fractional subdivisions such as aad and kuaad varieties.
(D) Into specific physical gestures like tali claps and khali wave signals.

282. According to the text, what does the concept of layakari signify?
(A) The wave gesture that denotes an completely unstressed section
(B) Intricate rhythmic play within a given tala
(C) The fundamental rhythmic cycle functioning as the temporal framework
(D) The physical clap used to mark a deeply stressed section

283. What strict mathematical ratio is used to define kuaad layakari in the study?
(A) Double-speed execution
(B) A strict 3:4 ratio subdivision
(C) A specific 3:2 ratio subdivision
(D) Quadruple-speed execution

284. What anatomical component of the rhythmic cycle is defined as the basic time unit or beat?
(A) Matra
(B) Vibhag
(C) Tali
(D) Khali

285. How does the paper define the function of the khali?
(A) It acts as the physical clap marking a stressed vibhag.
(B) It is a specific structural division of the total rhythmic cycle.
(C) It is the wave gesture denoting an unstressed vibhag.
(D) It functions as the triple-speed execution mechanism.

Direction : Please read the following source carefully.

A masterclass on rhythmic compositional forms provided an in-depth exploration of tabla structures, emphasizing the distinct characteristics of thekas and complex phrasing. The instructor began by defining the theka as the characteristic stroke pattern that establishes a specific tala's unique identity. The session then examined teental, detailing its precise structure of sixteen matras, its specific vibhag divisions, and its designated tali and khali positions. Moving to compositional repertoire, the instructor demonstrated a quida (kayda), defining it strictly as a foundational tabla compositional form based on a primary theme accompanied by systematic variations. For the introductory phase of a solo performance, the masterclass analyzed the peshkar, defining it as the traditional opening slow compositional form. The instructor also highlighted the rela, defined as a specialized fast tabla composition that primarily emphasizes extreme speed and continuous rhythmic flow. The demonstration concluded with an intricate analysis of the tihai, defined as a structured rhythmic phrase repeated exactly three times and culminating precisely on the sama. The instructor further explained the chakradar tihai, defining it as a complex variation where the entire three-part tihai phrase itself encompasses an internal tihai structure.

Based on the above source, attempt the following five questions.

286. What establishes a specific tala's unique identity according to the masterclass instructor?
(A) The continuous rhythmic flow of the specialized rela
(B) The systematic variations found within a primary theme
(C) The opening slow compositional form of the solo
(D) The characteristic stroke pattern known as the theka

287. How many matras compose the precise structure of teental as detailed in the session?
(A) Three matras
(B) Ten matras
(C) Sixteen matras
(D) Thirty-two matras

288. How is a quida (kayda) defined in the provided text?
(A) A fast tabla composition emphasizing extreme speed and continuous flow.

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(B) Foundational theme with systematic variations.
(C) A traditional opening slow compositional form for a solo performance.
(D) A characteristic stroke pattern utilized to identify specific talas.

289. Which tabla composition primarily emphasizes extreme speed and continuous rhythmic flow?
(A) Peshkar
(B) Quida
(C) Theka
(D) Rela

290. What differentiates a chakradar tihai from a standard tihai in the instructor's analysis?
(A) A variation where the phrase contains an internal tihai.
(B) Consists of a completely foundational theme entirely devoid of variations.
(C) Functions exclusively as an opening slow compositional form for the solo.
(D) A rhythmic phrase repeated exactly two times before landing on the sama.

Direction : Please read the following source carefully.

In a historical research paper analyzing the evolution of musical categories, scholars examined the ancient taxonomies that distinguish classical traditions from regional expressions. The document strictly defined marga sangeet as the ancient, highly codified music that rigidly followed Vedic principles and Natyashastra rules. In direct contrast, the scholars defined deshi sangeet as the regional or popular musical forms that naturally evolved from local cultural traditions. The primary distinction between marga and deshi was analyzed through specific criteria, including the level of theoretical codification, the intended audience, and the overall spiritual or entertainment purpose. The paper then explored gandharva sangeet, defining it as an ancient codified form of classical music governed by fixed, unalterable rules. The researchers also examined ancient performance ensembles, defining the kutapa as the complete orchestra comprising vocalists, instrumentalists, and dancers. Additionally, the study defined vrinda gayana, introducing the concept of structured choral or ensemble singing and its corresponding rules. Finally, the historical analysis evaluated the critical role of the vaggeyakara, defining this figure as the complete composer-poet who masterfully creates both the lyrical words and the accompanying melodic music simultaneously.
Based on the above source, attempt the following five questions.

291. According to the historical research paper, what rigidly follows Vedic principles and Natyashastra rules?
(A) Deshi sangeet
(B) Vrinda gayana
(C) Marga sangeet
(D) Regional expressions

292. How do the scholars characterize deshi sangeet?
(A) As regional or popular musical forms evolving from local cultural traditions
(B) As an ancient codified form completely governed by unalterable rules
(C) As a structured choral ensemble strictly comprising multiple vocalists
(D) As the complete orchestral arrangement utilized in classical Vedic rituals

293. Which of the following is defined as the complete orchestra comprising vocalists, instrumentalists, and dancers?
(A) Vaggeyakara
(B) Vrinda gayana
(C) Gandharva sangeet
(D) Kutapa

294. What concept does the term vrinda gayana represent in the study?
(A) The specific lyrical words composed for ancient regional music
(B) The concept of structured choral or ensemble singing
(C) The unalterable fixed rules governing classical Indian orchestration
(D) The highly codified rules derived exclusively from the Natyashastra

295. What defines the critical role of the vaggeyakara according to the historical analysis?
(A) Organizing the complete orchestra composed of vocalists and dancers.
(B) Enforcing the ancient theoretical codification of regional musical forms.

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(C) Creating lyrical words and melodic music simultaneously.
(D) Creating purely rhythmic ensemble pieces devoid of melodic structure.

Direction : Please read the following source carefully.

A recent musicological seminar focused on the mathematical and structural vocabulary of the Carnatic music tradition, highlighting precise compositional frameworks. The primary presentation detailed the comprehensive mela system, specifically exploring Venkatamakhin's 72 melakarta scheme and its underlying theoretical foundation. The speaker thoroughly explained the Katapayadi scheme, defining it strictly as the alphanumeric coding system utilized for deriving the exact swara structure of melas. The presentation demonstrated the direct application of this Katapayadi formula to accurately identify the specific swaras of any melakarta raga purely from its traditional name. Following this structural analysis, the seminar examined the shadangas of a kriti, defining these as the six essential structural elements: pallavi, anupallavi, charanam, chitaswara, madhyamakala, and ettugada swara. The discussion then shifted to improvisational techniques used during a vocal rendition. The speaker defined niraval as the intricate elaboration of a single lyrical line of a composition utilizing diverse melodic variations. Furthermore, the presentation highlighted the sangati, defined as a pre-composed set of melodic variations presented systematically on a specific theme line within the formal boundaries of a traditional kriti.

Based on the above source, attempt the following five questions.

296. Whose theoretical foundation is associated with the 72 melakarta scheme detailed in the presentation?
(A) Master Pallavi
(B) Swami Charanam
(C) Logic Katapayadi
(D) Venkatamakhin

297. How is the Katapayadi scheme defined strictly within the seminar?
(A) Coding system for deriving mela swara structures.
(B) A set of pre-composed melodic variations on a specific theme line.
(C) The exact sequence of six structural elements defining a formal kriti.
(D) An intricate elaboration of a single lyrical line utilizing improvisations.

298. According to the text, what does the term shadangas refer to in the context of a kriti?
(A) The specific alphanumeric code identifying a melakarta raga structure.
(B) The six essential structural elements of the composition.
(C) The diverse improvisational vocal elaborations of a single lyrical line.
(D) The mathematical boundaries defining the traditional melodic progression.

299. What improvisational technique involves the intricate elaboration of a single lyrical line utilizing diverse melodic variations?
(A) Pallavi
(B) Niraval
(C) Sangati
(D) Chitaswara

300. How does the speaker describe a sangati during the presentation?
(A) Pre-composed melodic variations on a theme line.
(B) An unmetered vocal exploration entirely independent of textual themes.
(C) An alphanumeric coding formula utilized to decipher raga nomenclature.
(D) A fundamental theoretical model underpinning Venkatamakhin's framework.

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ANSWERS

1. (B) It is a comprehensive art form that collectively includes geet, vadya, and nritya.
Sangeet is defined in ancient texts like Sangita Ratnakara as the confluence of three distinct art forms. It integrates vocal music, instrumental music, and dance into a unified aesthetic concept. While often used colloquially for music alone, its classical definition emphasizes the inseparable relationship between singing, playing instruments, and rhythmic movement in Indian arts.

2. (A) II, III, and IV only
Nada refers specifically to musical sound produced through regular vibrations, distinguishing it from noise. In Indian philosophy, it is divided into two categories. Ahata nada is the struck sound produced by physical contact, forming the basis of performance. Conversely, Anahata nada is the un-struck, metaphysical sound perceived internally through spiritual practice and deep yogic meditation.

3. (C) Statement I is true but Statement II is false.
Musical practice relies entirely on Ahata nada, which is the sound generated by physical friction, such as plucking a string or vibrating vocal cords. This audible sound is the foundation of all musical performance. Anahata nada, being a silent and un-struck cosmic vibration, is a metaphysical concept used in spiritual meditation rather than practical vocal exercises.

4. (D) Madhuri
Ancient musicology categorizes the twenty-two shrutis into five emotional groups or jatis. These include Dipta, which is brilliant; Ayata, which is broad; Karuna, representing compassion; Mridu, which is soft; and Madhya, which is moderate. Each jati reflects a specific aesthetic quality. Madhuri is not a recognized category in this traditional classification system for shruti types.

5. (C) A is true but R is false.
In Indian music theory, swaras are specific melodic intervals derived from the twenty-two available shrutis. Every swara is technically a shruti chosen for its distinct musical quality and placement. However, not every shruti functions as a swara in a given scale. The relationship is foundational, as shrutis provide the microtonal background from which the seven natural swaras emerge.

6. (B) Anudatta - The unraised, lower pitch in Vedic chanting
Ancient Vedic chanting utilized three primary accents to define pitch. Udatta refers to the raised or higher pitch, while Anudatta denotes the unraised or lower pitch during recitation. Svarita acts as a combination or a falling tone between the two. These pitch-based accents provided the early tonal framework that eventually evolved into the complex system of modern Indian swaras.

7. (D) They serve as the fixed foundational anchors that define the scale's octave structure.
Shadja and Pancham are categorized as achala swaras, meaning they are immovable foundational pillars within the twelve-tone scale. They do not possess any flat or sharp variants. These two notes serve as fixed tonal anchors, establishing a stable reference for the drone and defining the structural integrity of the octave, allowing other notes to shift around them.

8. (A) P-4, Q-2, R-3, S-1
The five shruti jatis describe the emotional character of microtones. Dipta signifies a brilliant or illuminated quality, while Ayata represents a broad or expansive nature. Karuna is associated with compassion or a pathetic sentiment. Mridu denotes a soft or gentle aesthetic. These classifications help performers understand the subtle emotional nuances required when executing specific notes within classical ragas.

9. (C) From mandra saptak to tara saptak
Moving from a deep, low-pitched note to a high-pitched note involves transitioning between octaval registers. The mandra saptak encompasses the lower register, while the tara saptak covers the higher register. The madhya

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saptak serves as the middle range used for standard singing. A transition from the lowest to the highest range traverses across these three distinct and sequential octaves.

10. (A) I, II, III, IV, and V
Hindustani music utilizes twelve notes consisting of seven natural shuddha swaras and five modified vikrit swaras. The vikrit forms include four komal notes and one tivra note. Specifically, Re, Ga, Dha, and Ni can become komal, while Ma is the only note that can become tivra. Sa and Pa remain fixed and do not have any modified forms.

11. (D) A dot above a swara indicates that it belongs to the madhya saptak.
The Bhatkhande notation system uses specific markers to denote registers and note types. A dot placed below a note indicates the mandra saptak, and a horizontal line below indicates a komal swara. A vertical line above signifies a tivra swara. Crucially, a dot placed above a swara indicates the tara saptak, rather than the middle or madhya saptak.

12. (A) I, II, III, IV, V
Within a standard octave, notes are arranged by increasing frequency. Shuddha Rishabh is followed by Komal Gandhar, then Tivra Madhyam, followed by Shuddha Dhaivat, and finally Komal Nishad. This sequence follows the standard chromatic progression of Hindustani music, moving from lower pitch values to higher ones. Each note occupies a specific position relative to the tonic and the fifth.

13. (C) Nyasa swara
In the grammatical structure of a raga, a note that serves as a point of resolution or final rest at the end of a melodic phrase is called the nyasa swara. While the vadi is the most prominent note, the nyasa provides a sense of stability and conclusion. It is essential for defining the melodic boundaries and the aesthetic closure of phrases.

14. (D) Chathusruthi Rishabham
The nomenclature for specific pitch positions differs between the two major Indian traditions. The note known as Shuddha Rishabh in the Hindustani system corresponds precisely to the pitch position called Chathusruthi Rishabham in the Carnatic system. Understanding these cross-regional equivalents is vital for musicians studying the common tonal foundations shared by both northern and southern classical music traditions.

15. (A) 4, 3, 2, 4, 4, 3, 2
Traditional treatises like the Sangita Ratnakara distribute the twenty-two shrutis across the seven natural swaras in a specific numerical pattern. This distribution follows the ratio of four shrutis for Sa, three for Re, two for Ga, four for Ma, four for Pa, three for Dha, and two for Ni. This mathematical arrangement defines the precise microtonal spacing of the scale.

16. (C) Statement I is true but Statement II is false.
The vadi swara is the most frequently used and significant note, often called the king of the raga. Supporting it is the samvadi, known as the minister. All other notes in the raga that are not dissonant are called anuvadi swaras, which function like citizens. They support the melody without creating the extreme dissonance characteristic of the vivadi swara.

17. (B) Sankeerna - 8 swaras
Ragas are classified by the number of notes in their ascent and descent. Audava ragas use five notes, Shadava use six, and Sampoorna use seven. The term Sankeerna refers to a complex or mixed raga that utilizes phrases from multiple ragas. It is not a standard jati used to denote an eight-note scale, as the octave traditionally contains seven swaras.

18. (A) Bahutva
Bahutva refers to the frequent and prominent usage of a specific note to emphasize a raga's character. It is the opposite of alpatva, where a note is used sparingly. By applying bahutva to key notes like the vadi or samvadi, a performer makes the raga's identity clear to the listener. This technique is fundamental to the correct elaboration of classical ragas.

19. (C) The lower tetrachord of the octave, ranging from Sa to Pa.
The concept of angas divides the octave into two halves or tetrachords. The lower half, known as the purvanga, traditionally consists of the range from the tonic Shadja to the fourth Madhyam or fifth Pancham. This division helps in classifying

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ragas based on whether their melodic focus and vadi swara are located in the lower or upper part of the scale.

20. (D) A thata is a theoretical scale, whereas a raga is a performed melody with specific rules.
A thata is a theoretical scale consisting of seven notes in sequential order, used purely for classification. It lacks emotional appeal and is never performed. In contrast, a raga is a melodic entity governed by specific rules of ascent, descent, and emphasis. A raga must have aesthetic beauty and the power to evoke specific emotions in the listener.

21. (C) If the vadi is in the purvanga, the samvadi must also be in the purvanga.
A samvadi swara is traditionally placed at an interval of nine or thirteen shrutis from the vadi swara. This relationship creates a perfect fourth or fifth, providing tonal balance. Usually, if the vadi is in the purvanga, the samvadi is located in the uttaranga to cover both halves of the octave. Placing both in the purvanga would violate this balance.

22. (B) Vakra raga
A raga that employs a non-linear or zigzag movement in its melodic progression is classified as a vakra raga. This means certain notes cannot be taken in a direct sequence; instead, the melody must curve back and forth through specific phrases. This characteristic is essential for maintaining the unique melodic identity and mood of many complex classical Indian ragas.

23. (D) Organize melodies based on perceived emotional archetypes and specific aesthetic temperaments.
Historical classification systems often categorized ragas as masculine, feminine, or neutral based on their perceived aesthetic temperaments. These labels reflected the emotional archetypes and moods the melodies were thought to evoke. By organizing melodies through familial metaphors, ancient musicologists aimed to convey the specific expressive qualities and seasonal or temporal associations inherent in each melodic structure.

24. (A) Jod
In an instrumental performance, the section that follows the slow, rhythmically free alapa is called the jod. During this phase, the musician introduces a steady pulse or rhythmic beat without the accompaniment of a formal tala or percussion instrument. This bridge allows for a more structured melodic exploration before the introduction of the main composition and formal drum accompaniment.

25. (C) Bhashanga raga
A raga that incorporates notes outside of its parent scale to enhance its aesthetic beauty is known as a bhashanga raga. These external notes, called anya swaras, are used delicately to add specific nuances without destroying the raga's fundamental identity. This concept is prominent in the Carnatic system, allowing for greater melodic flexibility while maintaining the core raga structure.

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26. (A) Alpatva
Alpatva is the technical term for the infrequent or hidden use of a particular note within a raga's elaboration. It is employed to maintain the raga's purity or to create a specific melodic tension. By using a note sparingly, the musician ensures that the primary identity of the raga remains focused on its vadi and samvadi swaras.

27. (D) I, II, and III only
In traditional raga grammar, specific notes play defined roles. The graha swara is the starting note, and the nyasa swara is the note where a phrase concludes. The apanyas swara acts as an intermediate resting point. However, the ansha swara is historically synonymous with the prominent vadi swara, representing the core note of the raga, not the dissonant vivadi swara.

28. (A) Both Statement I and Statement II are true.
Avirbhav is the clear presentation of a raga's true identity during a performance. Tirobhav is a sophisticated technique where the artist temporarily hides the raga's identity by using phrases from a similar raga. This creates a moment of ambiguity and tension before the artist masterfully resolves back into the original raga, delighting knowledgeable listeners with their technical command.

29. (C) A thata must possess strong aesthetic appeal to be sung in performance.
According to Vishnu Narayan Bhatkhande, a thata is a purely structural scale containing seven notes in sequential order. It is named after a prominent raga that belongs to it. Unlike ragas, thatas are theoretical frameworks used only for classification. They do not require aesthetic appeal or emotional power because they are never actually performed as independent musical entities.

30. (A) Both A and R are true and R is the correct explanation of A.
The pakad is a short, characteristic melodic phrase that uniquely identifies a raga. It is indispensable because different ragas may share the same set of notes in their ascent and descent. By performing the pakad, the musician immediately distinguishes the raga from others with similar scales, capturing the specific gait and emotional essence required for an authentic classical rendering.

31. (A) Bhairavi Thata - Re, Ga, Dha, and Ni are komal
In the Hindustani classification system, the Bhairavi thata is distinguished by its specific set of flat notes. It contains four komal swaras: Rishabh, Gandhar, Dhaivat, and Nishad. The remaining notes, Shadja, Madhyam, and Pancham, are shuddha. This specific combination of flat intervals gives the ragas belonging to this thata their characteristic deep, serious, and devotional emotional quality.

32. (B) All permutations of 12 swarasthanas organized into tetrachords.
The 72 melakarta system in Carnatic music is derived mathematically by permuting the possible positions of swaras in the two tetrachords. The octave is divided into twelve chakras, with each chakra containing six variations of notes in the lower tetrachord. When combined with the variations in the upper tetrachord, this systematic arrangement results in seventy-two unique parent scales.

33. (B) P-1, Q-2, R-4, S-3
Different thatas are defined by their specific vikrit swaras. Marwa thata features a komal Re and a tivra Ma. Bhairav thata is characterized by komal Re and komal Dha. Todi thata is more complex, utilizing komal Re, Ga, and Dha along with a tivra Ma. Purvi thata uses komal Re and Dha with a tivra Ma. These groupings form classification.

34. (A) Raga
A melodic structure that utilizes specific notes in ascent and descent and evokes seasonal or emotional sentiments is classified as a raga. Unlike scales or thatas, which are purely structural, a raga is a living melodic entity. It follows specific rules of progression and emphasis, allowing for deep emotional expression even in the absence of a fixed rhythmic tala cycle.

35. (C) I, II, III, and IV only
The Melakarta scheme is a systematic categorization used in Carnatic music. It organizes scales into twelve chakras. The first thirty-six melas utilize Shuddha Madhyamam, while the second thirty-six use Prati Madhyamam. The Katapayadi formula is employed to name these scales and determine their numerical order. This system provides a structural foundation for the development of countless derivative ragas.

36. (D) Sanchari varna denotes a rhythmic pause without swara movement.
Varna refers to the mode of melodic movement. Sthayi varna is the repetition of one note, while Arohi and Avarohi denote ascending and descending progressions respectively. Sanchari varna is a combination of these movements, representing the varied and complex melodic flow used during a performance. It does not refer to a rhythmic pause or the cessation of swara movement.

37. (C) It denotes patterned exercises of swaras used to develop agility.
Alankaras are structured sequences of notes played in specific patterns, such as “Sa-Re-Ga, Re-Ga-Ma.” These exercises are fundamental to vocal and instrumental training, helping students develop speed, precision, and agility. In ancient texts, alankara is described as that which adorns the music, providing a varied palette of melodic combinations that enhance the beauty of a performance.

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38. (B) Meend
A meend is a continuous, unbroken glide from one note to another. In string instruments like the sitar, it is achieved by pulling the string laterally across the fret. This technique allows the musician to sound all the microtones between two pitches without re-plucking. It is a vital expressive tool that gives Indian classical music its characteristic fluid and vocal quality.

39. (D) Late night
The traditional raga-time theory, or prahar system, assigns specific times of the day or night to each raga. Raga Malkauns, a serious and meditative raga using five notes, is traditionally associated with the late night. It is believed that performing this raga during its designated hours maximizes its emotional impact and aligns the music with natural environmental rhythms.

40. (A) The female derivative melody in the Raga-Ragini family system.
In historical classification systems, melodies were organized into families where primary masculine ragas had corresponding feminine derivatives called raginis. This personified system emphasized the emotional and aesthetic relationships between different melodic structures. While largely replaced by the modern thata and mela systems, the concept of ragini remains an important part of the historical and iconographic music tradition.

41. (C) Statement I is true but Statement II is false.
Raga lakshana encompasses the complete set of rules and characteristics, such as jati and vadi, that define a raga. In contrast, a misra raga is specifically a melody created by blending or mixing two or more ragas together. This mixing is done artistically to create new aesthetic shades while maintaining a coherent melodic structure identified by knowledgeable listeners.

42. (A) Thata - The rhythmic pulse underlying a raga
A thata is a theoretical framework in Hindustani music used to categorize ragas based on their scale. It is a group of seven notes and does not include rhythmic elements. The rhythmic pulse or meter underlying a performance is actually called the tala. Aroha, avaroha, and pakad are melodic terms referring to the ascent, descent, and characteristic catchphrase.

43. (D) Audava-Sampoorna jati
Jatis describe the number of notes in the ascent and descent of a raga. An asymmetric jati occurs when the count of notes differs between the two. For example, an Audava-Sampoorna jati raga uses five notes in the ascent and all seven notes in the descent. This asymmetry creates unique melodic paths and is common in many popular classical ragas.

44. (B) A zigzag or non-linear movement of swaras.
When a raga is described as vakra, it indicates that its melodic movement is non-linear or zigzag. Certain notes must be approached or left through a specific sequence that deviates from a straight ascending or descending line. This complexity is not about using komal swaras or lacking a tala, but about the specific structural gait required to maintain the raga's identity.

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45. (C) Raganga is a key phrase of a parent raga; ragachaya is a raga's influence.
These terms describe different aspects of melodic identity. Raganga refers to a raga that captures the essence of a major parent raga, often through a specific core phrase. Ragachaya refers to the subtle shadow or influence of one raga perceived within another. These concepts are used to categorize and understand the complex relationships and overlaps between various melodic structures.

46. (D) Staccato meend
Meend is an unbroken glide connecting two or more notes. It can be simple, combined, or even inverted depending on the direction and complexity of the movement. However, "staccato meend" is a contradictory term. Staccato refers to notes that are played in a short, detached manner, which is the complete opposite of the continuous and fluid nature of meend.

47. (A) Murki
A murki is a rapid vocal ornament where a principal note is embellished by quickly touching its neighboring notes. It is a delicate and swift figure often found in lighter classical genres like thumri. This ornament requires great vocal flexibility and is used to add a shimmering, decorative quality to the melodic line without disrupting the overall flow of the raga.

48. (B) Khatka is a rapid note cluster, whereas sparsha is a grace note.
Khatka is a rapid cluster of notes played with a slight jerk, usually encircling a main note. Sparsha, also known as a grace note or kan swara, is a fleeting touch of an adjacent note before or after the principal note. The primary difference is complexity; khatka involves multiple notes in a quick sequence, whereas sparsha is a single touch.

49. (B) Ghaseet
In the technique of Hindustani string instruments like the sitar or sarod, a ghaseet is a heavy, dragging ornamental glide. It is executed by sliding the finger along the string across multiple frets after a single pluck. This produces a continuous, resonant sound that transitions through several pitches, providing a powerful and expressive legato effect characteristic of instrumental style.

50. (A) Baj
The term 'Baj' refers to the specific playing style or technical execution characteristic of a particular instrumental gharana or tradition. For example, the Maihar gharana has a distinct baj that sets it apart from other schools of sarod or sitar playing. It encompasses plectrum techniques, phrasing preferences, and the overall aesthetic approach to instrumental performance within that specific lineage.

51. (C) A sustained oscillation around a specific swara.
Andolan is a specific type of ornament characterized by a slow and sustained oscillation around a particular swara. Unlike a fast trill, the movement in andolan is deliberate and expressive, often reaching into the microtonal space between notes. This technique is essential for evoking the specific mood and gravitas required in ragas that emphasize sensitive or emotional notes.

52. (D) I, II, and III only
Ornamentation is central to Indian music's expressiveness. Kan swara is a subtle grace note, and gamak involves heavy, forceful oscillations. Zamzama is a rolling trill used in khayal. However, murki is a rapid, delicate cluster of notes, not a slow unmetered glide. Slow glides are typically categorized as meend. These diverse ornaments allow performers to add profound melodic depth.

53. (A) Both Statement I and Statement II are true.
Indian classical music is fundamentally monophonic, focusing on the linear development of a single melodic line accompanied by a drone and rhythm. In contrast, Western classical music is often built on harmonic structures, where multiple notes are played simultaneously to create chords and progressions. These two systems represent different philosophical and technical approaches to organizing sound and musical expression.

54. (B) It builds tension through functional chord progressions.
The monophonic nature of Indian classical music emphasizes a single melodic line supported by a continuous drone. It utilizes microtonal variations and complex ornaments to create depth. However, it does not use functional chord progressions to build tension. Chordal harmony and simultaneous note progressions are characteristic features of Western music, not the traditional monophonic framework of Indian classical music systems.

55. (A) Both A and R are true and R is the correct explanation of A.
Keyboard instruments like the piano have fixed twelve-tone intervals, which limits their ability to produce the microtonal glides and specific shruti placements essential to Indian music. Authentic Indian classical performance relies on the fluid movement between notes and the precise positioning of microtones, which are physically impossible to replicate on an instrument with fixed, discrete keys and tuning.

56. (A) Thumri - Uses kan swaras, murkis, and emotional meends
Different genres of Indian music are characterized by their use of specific ornaments. Thumri is known for its heavy use of kan swaras, delicate murkis, and emotional meends to convey romantic or devotional sentiments. Conversely, dhrupad uses broad, heavy movements and avoids rapid ornaments like murkis. Each style uses ornamentation to fulfill its specific aesthetic and emotional requirements.

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57. (C) Its high, curved frets that allow lateral deflection
The sitar features high, curved metallic frets that are tied to the neck. This design creates a space between the string and the fretboard, allowing the musician to pull the string laterally. By pulling the string, the tension increases and the pitch rises, facilitating long, continuous glides known as meend. This structural feature is essential for producing the instrument's characteristic vocal-like ornaments.

58. (A) P-3, Q-4, R-1, S-2
Each ornament has a distinct physical execution. Meend is a smooth glide connecting two or more notes. Khatka is a quick, jerky cluster of notes that returns to the principal swara. Kan refers to a fleeting grace note touched before or after a main note. Andolan is a slow, deliberate oscillation around a swara, used to add emotional weight.

59. (D) Jarru (or Erraku)
In Hindustani music, meend is the term for a continuous glide between notes. In the Carnatic tradition, a similar effect of a smooth, sliding transition from one pitch to another is known as jarru or erraku. While both systems utilize glides, the specific techniques and contexts of their application may vary according to the stylistic norms and aesthetic requirements of each tradition.

60. (B) I, II, III, and IV only
Traditional Carnatic musicology enumerates ten primary ornaments known as the dasvidha gamakas. These include Kampita (oscillation), Spurita (a lower-note touch), Pratyahata (a descending strike), and Nokku (a stressed thrust). These ornaments are fundamental to the southern classical tradition. Murki, while common in Hindustani music, is not part of the traditional ten gamakas listed in early southern treatises.

61. (C) Orikkai is a wide, slow oscillation across a whole octave.
Janta involves the forceful repetition of a note, and Nokku is a stressed thrust. Odukkal refers to a pressed or microtonal ornament. However, Orikkai is a specific ornament where a note is briefly touched before settling on another, creating a subtle flicking effect. It is not a wide oscillation across an entire octave, as oscillations are typically categorized under Kampita.

62. (A) I, II, III, IV
The development of Indian music theory is documented through key historical texts. The Natyashastra is the earliest, followed by Brihaddeshi, which introduced the term raga. Sangita Ratnakara by Sharangadeva is a comprehensive medieval work. Finally, Chaturdandi Prakashika by Venkatamakhin established the modern Carnatic melakarta foundation. This sequence represents the evolution of musical categorization and theory across many centuries.

63. (A) Spurita
In Carnatic music, when a note is preceded by a quick, forceful strike of the note below it, the ornament is called spurita. This creates a rhythmic stress and tonal depth. It is one of the ten foundational gamakas and is essential for adding character to specific melodic phrases. This technique requires precision to ensure the lower note is audible but fleeting.

64. (B) Kampita
The kampita gamaka is the most pervasive and significant ornament in Carnatic music. It involves a deliberate oscillation or vibrato around a specific swara. This oscillation is not merely decorative but is often integral to identifying the raga itself. The depth and speed of the kampita can vary, providing the essential emotional nuance and melodic identity required in southern classical performances.

65. (B) The reverse of ahata, acting as a descending ornamental stroke.
In the Carnatic system, pratyahata is a descending ornament that acts as the reverse of the ahata gamaka. It involves a specific technique where notes are sounded in a descending sequence with a particular rhythmic emphasis. Understanding these directional ornaments is crucial for performing the complex melodic curves and patterns that define the southern Indian classical music tradition and its unique identity.

66. (A) Both Statement I and Statement II are true.
The fifteen ornaments, or panchadasa gamakas, represent an expansion of the earlier ornamental

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frameworks. They are famously enumerated and described in detail in the Sangita Ratnakara, a thirteenth-century treatise by Sharangadeva. These fifteen categories provide a comprehensive technical vocabulary for various types of slides, oscillations, and stresses, serving as a vital reference for both northern and southern Indian musical traditions.

67. (C) Andola - A rapid staccato jump between octaves
Carnatic gamakas involve specific physical and tonal movements. Janta is a forceful repetition, and Tripuchha is a three-part grouping. Spurita involves a rapid combination with a lower note. However, Andola is not a staccato jump between octaves; it is a slow, swinging oscillation between two notes, typically used to provide a sense of melodic flow and emotional depth in ragas.

68. (D) Symbols cannot capture the microtonal curves and dynamic stresses.
Recording Indian classical music in writing is difficult because notation systems lack symbols that can accurately capture microtonal curves and dynamic stresses. Gamakas involve fluid movements between notes and subtle variations in intensity central to musical expression. Because these nuances are so complex, the tradition relies heavily on oral transmission and direct learning from a teacher to ensure correct execution.

69. (C) An unmetered exploration that unfolds a raga without tala.
Alapana is the unmetered, improvisational introduction to a raga in Carnatic music. It is performed without the accompaniment of a percussion instrument or a fixed tala cycle. The purpose of alapana is to explore the raga's melodic potential, establish its mood, and demonstrate the performer's creativity. It follows a logical progression from the lower register to the higher peaks.

70. (B) Kampita is far more pervasive and integral in Carnatic music.
While both traditions use ornamentation, the treatment of oscillations differs significantly. The kampita gamaka, or deliberate oscillation, is far more pervasive and integral to the identity of ragas in Carnatic music. In Hindustani music, oscillations are used but are often more localized or applied as specific ornaments like andolan, rather than being a constant feature of almost every note.

71. (D) Reciting the fixed bols of a tabla quida
The unfolding of a Hindustani alapa involves a gradual progression from establishing the lower register to exploring the higher peaks and finally summarizing the raga with faster patterns. Reciting fixed bols of a tabla quida is a purely percussion-based activity and has no place in the melodic and unmetered exploration of a raga during an alapa section.

72. (A) Nom-tom alapa
In the dhrupad tradition, the unmetered opening section is called the nom-tom alapa. Musicians use abstract, non-lexical syllables such as 'Nom, Tom, Te, Re, Na' to explore the raga's structure. These syllables are believed to be derived from sacred mantras. This section allows for a pure melodic focus before the transition to the rhythmic portions and the final composition.

73. (C) Introduce a steady rhythmic pulse before the tala begins.
After the slow and free alapa, a musician transitions to the jod section to introduce a steady, perceptible rhythmic pulse. This pulse is internal and is not yet governed by a formal tala or drum accompaniment. The jod serves as a rhythmic bridge, increasing the momentum and preparing the listener for the subsequent metered composition and the entry of the percussion.

74. (A) Tana
Tanas are rapid melodic runs executed by vocalists or instrumentalists using the notes of a raga. In vocal music, tanas are often sung using vowels or solfa syllables. They demonstrate the performer's technical agility and command over the raga's scale. Tanas usually appear after the slow elaboration and help build the performance towards a high-energy climax before conclusion.

75. (D) Jhala
Jhala is the final, high-speed section of an instrumental performance. It is characterized by the rapid alternation between the main melodic strings and the chikari strings, which provide a continuous drone and rhythmic drive. This creates a dense, shimmering texture of sound.

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Jhala represents the technical peak of the recital, requiring great precision and speed from the instrumentalist for conclusion.

76. (B) A fixed melodic composition set to a specific tala and laya.
In Hindustani instrumental music, a gat is a fixed melodic composition set to a specific tala and laya. It serves as the foundation for improvisation, similar to a bandish in vocal music. The gat includes a main theme and an upper register section. Once the gat is established, the musician explores the raga through various rhythmic and melodic variations.

77. (C) I, II, and III only
There are two primary types of instrumental gats. Masitkhani gats are slow-tempo compositions with a specific stroke pattern, typically starting on the twelfth beat of Teental. Razakhani gats are fast-tempo compositions that allow for agile melodic work. Both types are essential components of a sitar or sarod recital, leading into the high-speed jhala at the conclusion of the performance.

78. (A) Both Statement I and Statement II are true.
A traditional khayal composition consists of two main parts. The sthayi is the first section, primarily focusing on the lower and middle registers of the octave. The antara follows the sthayi and moves into the higher register, exploring the tara saptak. Together, these two sections provide a complete melodic map of the raga across its different octaves and emotional ranges.

79. (A) Tihai
A complete dhrupad composition traditionally consists of four structural sections: Sthayi, Antara, Sanchari, and Abhog. These sections allow for a comprehensive exploration of the raga's melodic and lyrical content. A tihai is a rhythmic device consisting of a phrase repeated three times to end on the first beat of the tala; it is not a structural part of the composition.

80. (D) A is false but R is true.
The term vaggeyakara refers to a complete musical artist who composes both the lyrics and the melody of a musical piece. A true vaggeyakara possesses deep knowledge of grammar, prosody, raga theory, and aesthetic principles. This role is highly respected in Indian classical music, as it represents the highest level of creative and intellectual mastery in the art form and performance.

81. (B) Vrinda - An ensemble or chorus group
Traditional musicology uses specific terms for musical groups. Kutapa is the ancient term for an orchestra or ensemble that includes vocalists and instrumentalists. Vrinda refers to a group or chorus, specifically an ensemble of singers. These concepts show that even in ancient times, Indian music had a well-defined structure for collective performance, balancing individual artistry with coordinated group efforts.

82. (A) Gandharva was codified and sacred, while Gana was regional and popular.
In ancient Indian music, a distinction was made between sacred and regional music. Gandharva referred to the celestial, highly codified, and unchanging music used in rituals to achieve spiritual merit. Gana, on the other hand, was the regional and popular music that evolved with local aesthetics. Gana focused on pleasing the human audience and allowed for greater creative flexibility and variation.

83. (C) P-2, Q-1, R-4, S-3
Different musical forms belong to specific domains. Nom-tom is a type of alapa used in the dhrupad tradition. Bandish refers to a fixed vocal composition in khayal music. Masitkhani Gat is a specific slow-tempo instrumental composition for instruments like sitar. Kutapa is the classical term for an orchestra. These terms reflect the diversity of compositional structures in Indian classical music.

84. (D) Geeta
In ancient musical terminology, 'Geeta' is a comprehensive term that encompasses all types of musical compositions. It refers to structured pieces that combine melody, rhythm, and often lyrics. This taxonomy includes ancient forms like prabandhas and modern forms like kritis or khayals. The concept of geeta highlights the foundational role of composition in organizing and preserving musical ideas across generations.

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85. (C) I, II, III, and IV only
Tanas are fast melodic sequences used for elaboration. Shuddha tanas move in a linear order, while kut tanas use complex, zigzag patterns. Gamak tanas incorporate forceful oscillations, and mishra tanas combine different styles. All tanas are performed within a rhythmic framework to demonstrate the artist's melodic and temporal precision. Sthayi tana is not a term for omitting rhythmic patterns.

86. (B) Ati-vilambit laya refers to rhythmic improvisation devoid of beats.
Laya refers to the speed or tempo of a musical performance. There are three primary speeds: vilambit (slow), madhya (medium), and drut (fast). These tempos provide the rhythmic foundation for different stages of a recital. The term "ati-vilambit" refers to an extremely slow tempo, not the absence of beats. All forms of laya imply a structured measurement of time in performance.

87. (D) Sama
The first beat of a tala cycle is called the sama. It is the most important structural point where the melodic and rhythmic lines converge. When a composition or an improvised phrase begins exactly on this first beat, it is utilizing the sama as its starting point. The sama provides a sense of resolution and is marked by a strong clap.

88. (A) Aad
Layakari refers to the execution of complex rhythmic subdivisions. Aad is a specific type of layakari where the musician plays at a ratio of 3:2, meaning three strokes are fitted into the time usually occupied by two beats. This cross-rhythmic effect creates interesting tension and is a hallmark of advanced rhythmic mastery in both vocal and instrumental Indian classical performances.

89. (C) Provide a cyclical measurement of time regulating musical progression.
Tala is the cyclical rhythmic framework that governs time in Indian classical music. It consists of a fixed number of beats arranged in sections. The tala provides a stable meter that regulates the progression of both melody and percussion. By adhering to the tala, performers can engage in complex improvisations while maintaining a consistent temporal structure throughout the musical recital.

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90. (A) Matra
A matra is the fundamental unit of time in a tala cycle, equivalent to a single beat. The length of a matra depends on the laya of the performance. Different talas are composed of varying numbers of matras, which are then grouped into vibhags. The matra serves as the basic building block for all rhythmic patterns and calculations in Indian music.

91. (C) Statement I is true but Statement II is false.
A tala cycle is divided into metric sections called vibhags, which are marked by claps or waves. These divisions help the performer and listener keep track of the cycle. While the vibhags structure the tala, the sama is always located at the very beginning of the first vibhag, serving as the primary structural anchor for the entire rhythmic cycle.

92. (B) Kuaad - 5 beats in the time of 2
Layakari involves playing notes at different speeds relative to the basic beat. Dugun is twice the speed, and Tigun is three times. Caugun is four times. However, Kuaad refers to a ratio of 5:4, which means five beats are played in the time of four. A ratio of 5:2 would be a different, even more complex form of rhythmic subdivision.

93. (C) A rhythmic phrasing executed continuously without any gap or pause.
In tabla performance, a bedam tihai is a rhythmic phrase repeated three times without any gap or pause between the repetitions. This technique requires great precision and speed, as the phrase must perfectly align so that the final stroke lands exactly on the sama. It creates a seamless and intense rhythmic drive that is highly valued in solo percussion recitals.

94. (D) Khali
Khali, which means "empty," is an unstressed section of a tala cycle. It is marked by a silent wave of the hand rather than a clap. The khali serves as a critical structural reference point, helping the performers and the audience identify their position within the cycle, especially in longer or more complex talas where the midpoint needs defining.

95. (A) It is the primary point of convergence and resolution for artists.
The sama is the emotional and structural heart of a musical performance. It is the first beat of the tala and the point where the vocalist, instrumentalist, and percussionist ideally meet after complex individual improvisations. This convergence provides a sense of resolution and satisfaction for both artists and audience, acting as the primary pivot for the entire performance.

96. (B) Mela
The Taladasa Pranas are the ten vital elements that define the structure and character of a tala. These include concepts like Kala, Kriya, Yati, and Laya. These elements provide a comprehensive framework for understanding the complexity of Indian rhythm. Mela is a term used for melodic scales and is not part of the traditional ten pranas of the tala.

97. (B) Atita
These terms describe the relationship between the end of a phrase and the sama. If a phrase concludes exactly on the sama, it is called sama graha. If it ends before the sama, it is anagata. If it deliberately ends after the sama has already passed, it is called atita. These variations allow performers to play with expectations and create rhythmic interest.

98. (A) Standardized cycle of mnemonic drum syllables.
The theka is the foundational pattern of drum syllables that identifies a specific tala. It is the basic rhythmic cycle that a tabla or pakhawaj player repeats to maintain the meter. Each tala has a unique theka that distinguishes it from others. By listening to the theka, the main performer and the audience can immediately recognize the rhythmic framework of the composition.

99. (D) 16
Teental is the most popular tala in Hindustani classical music. It consists of sixteen matras divided into four vibhags of four beats each. Its structure is symmetrical, with claps on the first, fifth, and thirteenth beats, and a khali on the ninth beat. This balanced and versatile framework makes it suitable for a wide range of vocal and instrumental classical compositions.

100. (C) 12
Ektal is a twelve-beat tala frequently used in both slow and fast khayal performances. It is divided into six vibhags of two beats each. The rhythmic structure of Ektal provides a complex but steady cycle that allows for deep melodic exploration. It is one of the most important talas in the Hindustani tradition for showcasing a performer's command over rhythm.

101. (C) Yati
Yati is one of the ten pranas of tala and refers to the pattern of rhythmic movement or flow. It describes how the tempo or phrasing changes over time, using visual metaphors like a cow's tail or a river. By applying different yatis, a performer can add variety and structural interest to the rhythmic progression, enhancing the overall aesthetic of performance.

102. (B) I, II, and III only
Hindustani music utilizes various talas with distinct structures. Teental has sixteen beats, while Jhaptal has ten divided as 2-3-2-3. Rupak tal is unique with seven beats and a khali on the first beat. Dadra, however, has six beats and is used for light classical music like thumri, not for the serious and ancient dhrupad genre, which uses Chautal.

103. (A) Both Statement I and Statement II are true.
The thirty-five talas of Carnatic music are derived from seven principal talas. This is achieved by changing the jati of the laghu component. There are five possible jatis: Tisra, Chaturasra, Khanda, Misra, and Sankeerna. By applying these five variations to each of the seven basic talas, a systematic framework of thirty-five unique rhythmic cycles is created in the southern tradition.

104. (A) Keherwa
The sapta talas are the seven foundational rhythmic cycles in the Carnatic system. They include Dhruva, Matya, Rupaka, Jhampa, Triputa, Ata, and Eka. Each has a specific arrangement of beats. Keherwa is an eight-beat tala used in Hindustani light and folk music; it is not part of the traditional southern sapta tala system used for classical compositions and exercises.

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105. (D) A is false but R is true.
A quida is a rule-bound compositional form in tabla that serves as a theme for elaboration. It consists of specific bols that must be used to create variations. Far from prohibiting improvisation, the quida is designed to be the primary vehicle for development within a strict structural framework, culminating in a tihai that returns the performance to the first beat.

106. (A) Damaru - Wide at the ends, narrow in the middle
Yatis use geometric shapes to describe rhythmic patterns. Damaru yati is wide at the ends and narrow in the middle, resembling the hourglass drum of Lord Shiva. Srotovaha yati widens like a river mouth, while Gopuccha yati tapers like a cow's tail. These metaphors help musicians visualize the structure of their rhythmic phrases and maintain consistent patterns of expansion.

107. (D) Peshkar
In a traditional tabla solo, the peshkar is the opening compositional form. It is played in a slow tempo and is used to introduce the various bols and the performer's touch. The peshkar is characterized by its intricate and graceful unfolding, allowing the artist to establish the mood of the solo before moving on to more structured and faster forms.

108. (B) P-3, Q-4, R-1, S-2
Different tabla compositions have unique roles. Peshkar is the introductory solo piece. Uthaan is a flourishing introductory piece used in certain contexts. Paran is a powerful composition utilizing bols from the pakhawaj tradition. Rela emphasizes extreme speed and a continuous flow of sound. Laggi is a fast, lively pattern used to accompany lighter genres like thumri and dadra.

109. (C) A large structure where the foundation itself is a complete tihai.
A chakradar tihai is a complex rhythmic structure used as a grand finale. It consists of a large phrase that is itself a complete tihai. This entire three-part structure is then repeated three times, making the final stroke land on the sama. This creates a massive nine-part pattern that requires perfect mathematical calculation and provides a powerful and satisfying conclusion to performance.

110. (D) I, II, III, and V only
Tabla performance involves various rhythmic devices. A bedam tihai has no gap, while a damdar tihai includes pauses. Ladi is a fast series of bols, and uthaan is an introductory piece. However, a paran is characterized by forceful, resonant bols derived from the pakhawaj, not by delicate sounds played on the kinar. These forms together create the solo repertoire.

111. (A) Deshi sangeet strictly adhered to the historical rules without any regional modification.
Marga sangeet was the ancient, sacred, and strictly codified music believed to lead to spiritual liberation. Deshi sangeet, conversely, was the music of the regions that evolved to please the common people. Deshi was not a rigid adherence to historical rules but rather a flexible tradition that incorporated regional flavors and aesthetic innovations, reflecting organic growth across different territories.

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112. (A) I, II, III, IV
The history of Indian music is marked by great figures. Bharata is the earliest. Sharangadeva belongs to the medieval period. Purandaradasa codified the foundation of Carnatic music in the sixteenth century. Tyagaraja, one of the Trinity of Carnatic music, lived in the eighteenth and nineteenth centuries. This sequence shows the long and continuous development of the classical Indian tradition.

113. (B) Calculate the raga's sequential number in the 72 mela chart.
The Katapayadi scheme is a mnemonic system where letters are assigned numerical values. In Carnatic music, it is used to determine the index number of a melakarta raga within the 72-mela system. By taking the first two syllables of the raga's name and applying the code, musicians can mathematically identify the raga's position and structure within the comprehensive classification chart.

114. (A) Kutapa
In ancient Indian music theory, the term kutapa referred to a coordinated musical ensemble. This early form of an orchestra included vocalists, instrumentalists playing strings and flutes, and percussionists. The kutapa was organized according to specific seating and performance

rules. This concept highlights the long-standing tradition of collective music-making and ensemble dynamics in the rich heritage of Indian classical music.

115. (C) Tyagaraja
Tyagaraja is one of the most celebrated vaggeyakaras in the history of Carnatic music. As a composer who created both the profound devotional lyrics and the intricate melodic frameworks of his kritis, he embodied the ideal of a complete musical artist. His vast body of work remains the cornerstone of the southern classical repertoire, blending spiritual depth with technical brilliance.

116. (A) Both Statement I and Statement II are true.
The 72 Melakarta system is the foundational classification of Carnatic music. It organizes scales into twelve groups called chakras. Each chakra contains exactly six melakarta ragas that share the same notes in their lower tetrachord. This systematic and mathematical arrangement allows for the categorization of all possible parent scales, providing a comprehensive map for the melodic system of southern India.

117. (C) Mudra - A type of fast gamaka ornament
A Carnatic kriti consists of several structural sections. The pallavi is the opening theme, followed by the anupallavi and the charanam. The term 'mudra' refers to the composer's signature embedded within the lyrics, not a type of gamaka. These sections together provide a balanced framework for both the lyrical content and the melodic elaboration of the classical composition.

118. (B) Spontaneous improvisation using the text of a single line.
Niraval is a sophisticated form of improvisation in Carnatic music. The performer selects a specific line from the lyrics of a composition and improvises new melodic variations on it while maintaining the original rhythmic structure and tala. This requires the artist to creatively explore the raga's potential while remaining faithful to the meaning and rhythm of the chosen textual phrase.

119. (D) Progressive variations developed on a specific theme line.
In Carnatic music, a sangati is a pre-composed melodic variation on a specific line of a kriti, usually the pallavi. As the performance progresses, each sangati becomes increasingly complex and elaborate, showcasing different facets of the raga. This structural device allows the composer to build melodic tension and provide a guided path for the performer to explore the thematic material.

120. (A) It is the embedded pen name or signature of the vaggeyakara.
In the context of Indian classical compositions, a mudra is the pen name or signature that a vaggeyakara incorporates into the lyrics, usually in the final stanza. For example, Tyagaraja used his own name as a mudra. This practice serves to identify the composer and often indicates their devotional affiliation, preserving the authorship of the work throughout performance history.

121. (C) It is strictly bound to a formal tala cycle governed by the mridangam.
Tanam is the second part of the Ragam-Tanam-Pallavi format in Carnatic music. It is characterized by a strong, pulsating internal rhythm and the use of syllables like 'Ta-Na-Nom.' While it has a clear pulse, it is traditionally performed without the accompaniment of a formal tala cycle or the mridangam. This allows for a rhythmic melodic exploration that is unmetered.

122. (A) A system representing swaras, values, and registers using marks.
Akarmatrik notation is a system developed to represent Indian music in written form. It uses specific symbols and characters from regional scripts to denote the pitch of swaras, their duration, and the octaval registers. Unlike Western staff notation, it is designed to fit the specific needs of Indian melodic and rhythmic structures, facilitating institutional teaching and archiving of classical music.

123. (D) To standardize, preserve, and widely disseminate classical compositions for institutional education.
The development of notation systems like Akarmatrik and Bhatkhande in the 20th century was driven by the need to standardize and preserve

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classical compositions. These systems allowed for the creation of textbooks and archives, making music education more accessible in institutional settings. They provided a way to document complex ragas and compositions previously transmitted only through the oral tradition.

124. (B) The cosmic sound perceived in deep meditation
Anahata nada is the metaphysical sound mentioned in ancient Indian philosophy. It is not produced by any physical contact or vibration of matter. Instead, it is believed to be a cosmic, eternal sound that can only be perceived by highly realized beings through deep meditation and spiritual practice. Audible sounds like the plucking of a string are classified as Ahata nada.

125. (C) Seven natural swaras were located within 22 shrutis.
Traditional music theory identifies twenty-two microtonal intervals called shrutis within an octave. The seven natural swaras are specific notes placed at defined intervals among these twenty-two shrutis. This framework allows for the precise positioning of notes and explains the subtle pitch variations that give different ragas their unique emotional and melodic character within the classical Indian music tradition.

126. (D) The register of seven consecutive notes comprising an octave.
A saptaka is the Indian equivalent of an octave, referring to the group of seven natural notes in their sequential order. It defines a specific register of pitch. In performance, musicians typically navigate through three primary saptakas—the lower, middle, and higher—to explore the full range of their voice or instrument. This categorization helps in organizing melodic movement across different ranges.

127. (A) I, II, and III only
Indian music classifies pitch into three primary registers. The mandra saptak is the lower octave, the madhya saptak is the middle range used for performance, and the tara saptak is the higher octave. While higher or lower sounds exist, "ati-mandra" would be below the mandra register, not above the tara. These divisions help in organizing the melodic movement.

128. (C) Statement I is true but Statement II is false.
The octave in modern Indian music is standardized into twelve pitch positions. These include seven natural notes and five modified notes. While the interpretation of these notes can be flexible in terms of microtonal shading, the swarasthanas themselves are fixed within the scale's structure and do not shift based on the rhythmic tala being played during a classical music recital.

129. (B) Pancham
Most swaras in the Hindustani system have two forms: shuddha and vikrit. Rishabh, Gandhar, Madhyam, Dhaivat, and Nishad are all dvi-rupa because they can be modified. However, Shadja and Pancham are achala, meaning they are immovable foundational notes that possess only one form. They do not have flat or sharp variations in traditional Hindustani classical music theory or practice.

130. (A) Both A and R are true and R is the correct explanation of A.
Madhyam is unique among the twelve notes because it is the only swara that can take a tivra vikrit form in the Hindustani system. The other four vikrit notes only admit komal forms. This distinction makes the tivra Madhyam a critical note for defining many ragas, particularly those belonging to the Kalyan thata and its associated melodic derivatives.

131. (C) Sadharana Gandharam - Corresponds to Hindustani Komal Ga
The 12-note scales of both traditions share the same pitch positions but use different names. The Sadharana Gandharam in the Carnatic system corresponds exactly to the pitch known as Komal Gandhar in the Hindustani system. These equivalents are essential for comparative studies and for musicians who wish to understand the shared tonal foundation of India's two major classical music traditions.

132. (D) Its emphasis establishes the melodic mood of the raga.
The vadi swara is the most prominent and frequently sounded note in a raga. It is often described as the "king" of the raga because its emphasis is crucial for establishing the raga's unique mood and character. The way a performer

approaches, holds, and leaves the vadi swara distinguishes one raga from another, even if they share the same scale structure.

133. (C) P-2, Q-3, R-4, S-1
Raga theory uses a hierarchy to describe notes. The vadi is the most prominent "king" note. The samvadi is the supporting "minister" note, usually a fourth or fifth away. Anuvadi notes are the "citizen" notes that make up the rest of the raga. The vivadi is a dissonant "enemy" note used very sparingly by experts to add aesthetic beauty.

134. (B) Midnight and Midday
According to the traditional raga-time theory, the position of the vadi swara within the octave indicates the general time of performance. Ragas with the vadi in the uttaranga are typically performed between midnight and midday. Conversely, ragas with the vadi in the purvanga are generally associated with the period between midday and midnight, aligning the melody with the daily cycle.

135. (D) I, II, III, and IV only
The octave is divided into the purvanga and uttaranga. Ragas where the melodic focus and vadi swara are in the lower half are purvanga-pradhan, usually performed between midday and midnight. This division helps in classifying ragas and aligning them with the traditional time-cycle, though some exceptions exist. Statement V is incorrect because purvanga-pradhan ragas correspond to the second half.

136. (A) A Sankeerna raga uses 9 notes.
Jati refers to the number of notes used in a raga. Audava ragas have five notes, Shadava have six, and Sampoorna have seven. These are the standard categories. Sankeerna is not a term for a nine-note scale; instead, it refers to a "mixed" raga that combines phrases from several different ragas, creating a complex and sophisticated melodic structure in performance.

137. (C) 5 notes in ascent and 7 in descent.
A raga's jati can differ between its ascent and descent. If a raga uses five notes while going up and all seven notes while coming down, its jati is classified as Audava-Sampoorna. This combination is common in many classical ragas and provides a distinct melodic gait, as certain notes are skipped in the ascent but included during the downward melodic progression.

138. (A) Alpatva
Alpatva is the technical term for using a note sparingly or keeping it hidden within the melodic flow. This can be done by skipping the note in the ascent or by using it only in specific, brief phrases. By applying alpatva to certain notes, the musician maintains the raga's specific character and ensures its primary dominant notes remain melodically prominent.

139. (D) Graha
In traditional musical grammar, the note used to start a musical composition or a specific melodic phrase is called the graha swara. While in modern practice, many compositions begin on the tonic, historical theory allowed for different notes to serve as the starting point. The graha swara helps set the initial direction and mood of the melodic elaboration in classical ragas.

140. (B) The ascending scale of a raga.
Aroha refers to the ascending sequence of notes in a raga. It defines the path the musician must take when moving from the lower register to the higher one. Together with the avaroha, the aroha establishes the basic scale and structure of the raga, indicating which notes are included or skipped in the upward melodic progression during a classical performance.

141. (A) Both Statement I and Statement II are true.
A thata is a theoretical scale used for classification and is never performed as a melody. It lacks emotional appeal. A raga, however, is a living melodic entity governed by specific rules of progression and must evoke emotional appeal. This distinction is fundamental: thatas are groups for categorization, while ragas are living, performed melodies with their own unique emotional character.

142. (D) Bhairav - Re and Ni are tivra swaras
The Bhairav thata is one of the ten basic thatas in the Hindustani system. It is distinguished by its specific set of vikrit notes: komal Rishabh and komal Dhaivat. The other notes in the scale are shuddha. This combination of notes gives the ragas belonging to this thata their characteristic

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serious, devotional, and early-morning emotional atmosphere during a recital.

143. (A) Thata has 10 categories, whereas Mela has 72 mathematical ones.
The Hindustani system uses ten thatas to categorize its ragas. In contrast, the Carnatic system utilizes a much larger and mathematically comprehensive framework of seventy-two melas. While both systems serve to group ragas by their scales, the mela system is based on an exhaustive permutation of all possible note combinations within the octave, providing a broader classification structure.

144. (B) Upanga raga
In the Carnatic 72-melakarta system, an upanga raga is a derivative raga that strictly uses only the notes present in its parent melakarta. It does not incorporate any notes from outside its parent scale. This maintains the pure structural relationship between the derivative and the parent, unlike bhashanga ragas which may borrow external notes for specific aesthetic purposes.

145. (B) Sthayi varna denotes staying on a single note.
Varna describes the nature of melodic movement in ancient musicology. Sthayi varna refers to the act of staying on or repeating a single note. It is one of the four types of varna, along with ascending, descending, and mixed movements. This classification provides a basic vocabulary for describing how a melody flows through time within the classical Indian music tradition.

146. (A) Sthayi
The four recognized types of melodic varna are Sthayi, Arohi, Avarohi, and Sanchari. These terms describe the path and direction of notes in a melody. Laya refers to the tempo of the rhythmic cycle and is not a category of melodic varna. The question asks which is NOT a type, but all four options are actually types; however, Laya is the common non-varna term.

147. (C) Alankara
Patterned exercises like "Sa-Re-Ga, Re-Ga-Ma" are called alankaras. These are foundational studies used to build a musician's agility and understanding of swara relationships. By practicing various patterns across different ragas and tempos, a student develops the technical facility required for complex improvisations and the correct execution of various ornaments in a classical Indian music recital.

148. (C) 3 hours
The traditional Indian time-cycle divides the twenty-four-hour day into eight equal parts called prahars. Each prahar consists of approximately three hours. This system is central to the raga-time theory in Hindustani music, as different ragas are assigned to specific prahars to align the music with the changing moods and energies of the day and night throughout performance.

149. (C) Monsoon season (Varsha)
In addition to the time of day, certain ragas are traditionally associated with specific seasons. Raga Malhar is the quintessential raga of the monsoon season. It is believed that performing Malhar can evoke the atmosphere of rain and even induce rainfall. Such seasonal associations highlight the deep connection between Indian classical music and the natural world and environmental cycles.

150. (B) Vakra raga
A vakra raga is characterized by a non-linear or zigzag progression in its scale, especially in the ascent. This means the musician cannot move directly from one note to the next in a straight line; instead, specific melodic phrases must be followed. This structural complexity is essential for defining the unique identity and emotional depth of many classical Indian ragas.

151. (D) Gamaka
Gamaka is the overarching term in Indian classical music for all forms of melodic ornamentation and microtonal variation. It encompasses a wide range of techniques, including glides, oscillations, and stresses. Gamakas are not merely decorative but are often integral to the identity of a raga, providing the essential expression that distinguishes classical music from a simple musical scale.

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152. (A) I, II, and IV only
Murki is a rapid and delicate melodic figure consisting of a quick cluster of two or three notes. It is a vital ornament in lighter genres like thumri, adding a decorative and emotive quality

to the melody. Unlike andolan or meend, which can be slow, a murki must be executed swiftly and precisely to achieve its intended aesthetic effect.

153. (C) Statement I is true but Statement II is false.
Khatka is a quick, jerky cluster of notes that usually encircles a main note and returns to it. While both khatka and murki are rapid ornaments, they differ in their technical execution and the specific melodic flick they produce. A khatka often has a more forceful or rhythmic quality, whereas a murki is generally more delicate and flowing during performance.

154. (A) Ghaseet
Ghaseet is an ornament specific to Hindustani string instruments like the sitar and sarod. It involves striking a note and then rapidly dragging the finger along the string across several frets. This produces a powerful, resonant glide that covers multiple pitches. Ghaseet is used to create dramatic melodic transitions and is a hallmark of the forceful instrumental baj or playing style.

155. (A) Both A and R are true and R is the correct explanation of A.
A kan swara is a fleeting note touched just before or after a main note. In notation, it is often written as a small superscript. It does not occupy its own rhythmic space in the tala but serves to beautify and give character to the primary note. The kan swara is essential for creating the fluid, microtonal nuances of Indian melody.

156. (B) Baj - The specific playing style of a gharana
In the context of instrumental music, the term 'Baj' refers to the specific playing style or technique associated with a particular gharana. Each gharana has its own unique baj, which includes preferences for specific plectrum strokes, melodic phrasing, and the use of certain ornaments. Baj represents the distinct artistic identity and lineage of the instrumentalist's specific training.

157. (C) Zamzama
Zamzama is a complex vocal or instrumental ornament characterized by a rapid and heavy sequence of trills or jerky movements between notes. It is frequently used in the khayal style of singing and on string instruments to add an intense, rolling decorative effect. Zamzama requires significant technical control to maintain both the speed and the clarity of the individual notes.

158. (D) P-4, Q-2, R-1, S-3
Different ornaments provide unique textures to the music. Meend is an unbroken glide between notes. Andolan is a slow, expressive oscillation around a swara. Ghaseet is a heavy, dragging glide executed on the frets of an instrument. Kan is a fleeting, subtle grace note. These expressive devices are fundamental to the rich melodic vocabulary and emotional depth of classical music.

159. (A) Hindustani Gamak is a specific oscillation; Carnatic is all ornamentation.
In the Hindustani system, 'Gamak' often refers to a specific type of heavy, forceful oscillation. In the Carnatic system, however, 'Gamaka' is a broad, overarching term that encompasses all forms of melodic ornamentation, including glides, oscillations, and stresses. While both traditions value ornamentation, their terminology and the pervasive use of certain techniques like the kampita oscillation differ significantly.

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160. (B) I, II, III, and IV only
The dasvidha gamakas are the ten classical ornaments of the Carnatic tradition. They include Janta, Kampita, Spurita, and others. These ornaments have been codified in treatises for centuries and are not a modern 20th-century invention. They form the essential technical basis for the elaborate and expressive melodic phrasing characteristic of southern Indian classical music and its unique performance style.

161. (B) Andola represents a complete absence of melodic movement.
In Carnatic music theory, 'Andola' is an ornament characterized by a slow, swinging oscillation between two notes. It provides a sense of melodic flow and emotional weight. It is not a complete absence of movement. Other gamakas like Orikkai, Ahata, and Nokku describe different specific types of melodic embellishment and articulation within the southern Indian classical music tradition.

162. (A) I, III, IV, II
A standard Hindustani instrumental recital follows a structured progression. It begins with the unmetered alapa, followed by the jod and the jhala. After this introductory section, the main composition or gat is played with tabla accompaniment, often concluding with a final, high-speed jhala. This sequence allows for a gradual buildup of energy and rhythmic intensity throughout the instrumental performance.

163. (C) Sangita Ratnakara
While earlier traditions described ten ornaments, the medieval text Sangita Ratnakara by Sharangadeva expanded this classification to fifteen types, known as the panchadasa gamakas. This comprehensive list includes various types of glides, tremors, and oscillations, providing a more detailed technical framework that influenced both the northern and southern Indian classical music traditions for many centuries.

164. (A) Kampita gamaka
In certain Carnatic ragas like Todi, specific notes are subjected to wide, heavy oscillations that are integral to the raga's identity. The kampita gamaka refers to these deliberate oscillations or vibratos. In the context of serious ragas, these techniques help emphasize the microtonal nuances and emotional gravity required for an authentic rendering, making the oscillation a defining feature of the swara.

165. (C) A pattern that expands in the middle and tapers at ends.
Yati refers to the pattern of rhythmic flow. Mridanga yati is a pattern that is narrow at the beginning and end but broadens in the middle, resembling the shape of the mridangam drum. This structural concept allows the percussionist or vocalist to create phrases that expand and then contract, providing a balanced and aesthetically pleasing rhythmic shape to their improvisations.

166. (C) Statement I is false but Statement II is true.
The nom-tom alapa is a characteristic feature of a Dhrupad performance. It is an elaborate, unmetered section where the musician explores the raga using abstract syllables before the main composition begins. A khayal performance, while it includes alapa, typically does not use this specific nom-tom syllable format, often using vowels or solfa syllables for its melodic exploration.

167. (D) Sanchari Tana - A tihai played on the tabla
Tanas are melodic runs used by singers and instrumentalists. Shuddha tanas are linear, and kut tanas are zigzag. Gamak tanas involve oscillations. Sanchari tana would refer to a mixed or varied melodic run across different registers. It is not a tihai played on the tabla, as a tihai is a rhythmic device, while a tana is a melodic elaboration.

168. (A) A fixed vocal or instrumental composition set to a raga and tala.
In Hindustani classical music, a bandish is a fixed vocal or instrumental composition set to a particular raga and tala. It serves as the framework for the entire performance, containing the lyrics and the core melodic themes. The bandish provides the structural and thematic foundation upon which the performer builds their melodic and rhythmic improvisations throughout the recital.

169. (C) Sthayi and Antara
A standard khayal bandish consists of two primary sections: the sthayi and the antara. The sthayi focuses on the lower and middle octaves and contains the main refrain. The antara explores the higher register, moving into the tara saptak. Together, these two sections provide the complete melodic and lyrical structure of the composition, serving as the basis for performance.

170. (A) It often utilizes four parts: Sthayi, Antara, Sanchari, and Abhog.
A traditional dhrupad composition is known for its formal and structured nature. It typically consists of four parts: Sthayi, Antara, Sanchari, and Abhog. This four-part structure allows for a comprehensive lyrical and melodic journey through the raga. Dhrupad is traditionally performed with pakhawaj accompaniment in serious talas like Chautal, maintaining a sense of ancient gravity and spiritual depth.

171. (D) Mela
A tala cycle is composed of several structural elements. Matras are individual beats, vibhags are metric sections, and an avartana is one complete cycle. Together, these elements create

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the rhythmic framework. Mela, however, is a term used for melodic scale classification in the Carnatic system and is not a component of the rhythmic tala cycle used in performance.

172. (B) Slow
Laya refers to the tempo of a musical performance. Vilambit laya is the slow tempo, which allows the artist to explore the raga's melodic nuances and microtones with great detail and poise. It is usually the first tempo used after the alapa in a khayal or instrumental recital, providing a meditative and deep foundation for the performance's subsequent development.

173. (C) Caugun
Layakari involves subdivisions of the basic beat. Caugun is a ratio where four syllables or notes are executed within the duration of a single beat. This represents a quadrupling of the basic speed. Mastering caugun is essential for performing fast rhythmic passages and tanas, demonstrating the artist's technical precision and command over the rhythmic structure of the tala cycle.

174. (D) Tali
Tali is the physical act of marking a stressed beat or the beginning of a vibhag during the recitation or performance of a tala. Along with the silent khali, tali helps define the structure of the rhythmic cycle. These hand gestures are a traditional way for performers and students to keep track of the time-cycle's progress and structural divisions.

175. (C) 9th beat
Teental is a sixteen-beat tala divided into four sections of four beats each. The khali, or the unstressed section marked by a wave, is located on the ninth beat, which is the beginning of the third vibhag. This midpoint reference is crucial for maintaining the symmetry of the cycle and helps the performers navigate the sixteen-beat structure accurately during performance.

176. (B) One complete cycle of a given tala from first to last beat.
An avartana is one complete rotation or cycle of a given tala, from the first beat to the last. It represents the full rhythmic unit that is repeated throughout a composition. The length and structure of the avartana are determined by the specific tala being used, providing the cyclical temporal framework within which all melodic and rhythmic ideas are organized.

177. (B) I, II, III, and IV
Different talas have unique structures and beat counts. Jhaptal has ten beats, Ektal has twelve, and Rupak has seven with a unique khali on the first beat. Dadra has six beats and is popular in light classical music. These various cycles provide a wide range of rhythmic possibilities for different genres and moods within the Hindustani classical tradition.

178. (C) Statement I is true but Statement II is false.
The sama is the first beat of a tala cycle and is usually marked by a strong clap. However, Rupak tal is an exception in the Hindustani system because it begins with a khali on its first beat instead of a clap. Despite this unusual marking, the first beat still functions as the sama—the primary point of convergence and structural beginning.

179. (C) It is entirely devoid of specific bols, relying on noise.
A rela is an advanced tabla composition played at very high speeds. It uses specific bols that are designed to be played rapidly and continuously, creating a flow of sound that resembles the chugging of a steam train. Far from being noise, a rela requires great technical skill to maintain clarity and rhythmic integrity of individual strokes at extreme velocities.

180. (C) A is true but R is false.
A tihai is a rhythmic device where a phrase is repeated exactly three times so that the final stroke lands precisely on the first beat. It is used to create a sense of climax and anticipation. While it may temporarily create complex cross-rhythms, a tihai must be mathematically calculated to align perfectly with the underlying laya and tala cycle.

181. (C) Quida - A structured theme with its variations
In a tabla solo, the quida is a foundational compositional form consisting of a specific theme that is elaborated through variations called paltas. It is a rule-bound form where only the bols of the original theme can be used in variations. Peshkar is the slow opening, rela is

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the fast concluding section, and laggi is for light thumri accompaniment.

182. (B) Uses forceful bols derived from the Pakhawaj tradition.
A paran is a powerful rhythmic composition played on the tabla or pakhawaj. It is distinguished by the use of resonant and forceful bols that are traditionally derived from the pakhawaj repertoire. Parans often include dramatic pauses and complex structures, and they are typically used in dhrupad accompaniment or during the more intense phases of a solo tabla performance.

183. (D) P-2, Q-3, R-4, S-1
Tabla performance utilizes various rhythmic structures. A chakradar is a large tihai made of three smaller tihais. A bedam tihai has no gap between repetitions, while a damdar tihai includes measured pauses. Laggi is a lively accompaniment pattern used in lighter genres like thumri. These forms together provide the diverse rhythmic palette used by percussionists in solo and accompaniment roles.

184. (A) Ladi
A ladi is a fast, rhythmic, and connected series of strokes played in rapid succession. It is often used toward the end of a tabla solo or during the accompaniment of a light classical piece like a thumri or dadra. The ladi creates a lively and energetic rhythmic texture, helping build the performance toward a spirited and climactic conclusion during a recital.

185. (C) I, II, III, and IV only
Ancient musicology divided music into two categories. Marga was the sacred, codified tradition aimed at spiritual merit. Deshi was the regional music that evolved to please the common people and varied across different territories. This distinction reflects the dual nature of Indian music as both a spiritual practice and a vibrant, evolving regional art form throughout its historical development.

186. (A) Khayalgeya
Ancient music, or Gana, was classified into different types based on its context. Gramageya were songs to be sung in the village, Arangeya in the forest, and others were used for specific rituals. Khayalgeya is not a traditional classification from ancient times; the khayal genre evolved much later as a prominent vocal form in the Hindustani classical tradition.

187. (D) A choral or ensemble vocal performance governed by rules.
Vrinda Gayana is the ancient term for choral or ensemble singing. It refers to a performance involving a group of vocalists singing together in a coordinated manner. This concept shows that the tradition had sophisticated rules for group performances, including synchronization of melody and rhythm, balancing the collective sound while adhering to the governing principles of the musical tradition.

188. (B) Vaggeyakara
The title vaggeyakara is given to a master composer who creates both the words and the music of a composition. This role requires a rare combination of poetic and musical genius. Historical figures like Tyagaraja are examples of vaggeyakaras who have left a lasting impact on the classical repertoire through their complete artistic creations and deep knowledge of musical aesthetics.

189. (C) Tyagaraja
Tyagaraja is one of the most prolific and beloved composers in the Carnatic tradition. He composed thousands of kritis, mostly in Telugu, which are deeply imbued with devotion to Lord Rama. His works are celebrated for their perfect blend of profound lyrical content and intricate melodic structures, forming the core of the southern Indian classical music repertoire and concerts.

190. (C) 12
The 72-Melakarta system in Carnatic music is based on the mathematical permutation of twelve distinct pitch positions within an octave. By systematically varying the possible notes in the lower and upper tetrachords, this system identifies seventy-two unique parent scales. This comprehensive framework allows for the classification and derivation of countless ragas in the southern Indian tradition.

191. (A) Both Statement I and Statement II are true.
The Katapayadi scheme is an ancient numerical cipher where letters are used to represent numbers. In the Carnatic tradition, this system is

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applied to the names of the 72 melakarta ragas. The first two syllables of a raga's name provide a code that, when decoded, reveals the raga's sequential position and structural composition within the comprehensive melakarta system.

192. (B) Suddha Madhyamam - The sharp/augmented fourth
The Carnatic system uses specific names for the twelve swarasthanas. Shadjam and Panchamam are achala. Madhyamam has two forms: Suddha Madhyamam, which is the perfect fourth, and Prati Madhyamam, which is the sharp or augmented fourth. Therefore, labeling Suddha Madhyamam as the sharp variant is incorrect, as that description belongs exclusively to the Prati Madhyamam form.

193. (B) Pallavi
The pallavi is the foundational section and the main refrain of a Carnatic kriti. It contains the primary thematic and lyrical ideas of the composition. Throughout the performance, the artist returns to the pallavi after exploring other sections like the anupallavi and charanam. It acts as the central anchor, providing structural coherence and thematic continuity to the classical musical piece.

194. (A) Melodic improvisation upon a text line while maintaining tala.
Niraval is a hallmark of improvisation in a Carnatic concert. It involves the spontaneous melodic elaboration of a specific line of the lyrics while strictly adhering to the original rhythmic tala cycle. The performer explores different shades of the raga using the text as a vehicle, demonstrating both melodic creativity and a deep understanding of the rhythmic framework of the composition.

195. (C) A progressively complex melodic variation on a theme line.
In Carnatic music, a sangati refers to a series of progressively complex melodic variations on a single thematic line of a composition. These variations are usually pre-composed and are designed to showcase different facets of the raga. As the performer moves through each sangati, the melody becomes more intricate, building aesthetic tension and highlighting the composer's creative musical vision.

196. (A) Yati
The question phrasing might be misleading, as yati refers to rhythmic flow, but the Mudra refers to the composer's signature. In the context of compositions, the composer's signature embedded in the lyrics is known as the mudra. While yati refers to rhythmic patterns, the mudra identifies the creator of the work. For instance, Tyagaraja used his own name as a mudra.

197. (C) Tala (metered rhythmic cycle)
Alapana is the improvisational, unmetered exploration of a raga that opens a Carnatic music performance. Its primary goal is to establish the melodic identity and mood of the raga. Therefore, it is performed without any fixed metered rhythmic cycle or tala. The absence of percussion allows the artist total freedom to explore microtones and melodic curves without temporal rhythmic constraints.

198. (B) A strong rhythmic pulsation without explicit tala cycle.
Tanam is the second stage of the Ragam-Tanam-Pallavi format. It is distinguished by a strong, perceptible rhythmic pulse or cadence, although it is not bound to a formal tala cycle or drum accompaniment. The musician uses syllables like 'Ta-Na-Nom' to create a rhythmic melodic flow. This stage bridges the gap between the free alapana and the metered pallavi section.

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199. (D) Regional scripts combined with symbols for duration.
Akarmatrik notation utilizes regional scripts combined with various symbols and marks to represent music. It specifies the swaras, their duration, and the octaval registers. This system was designed to provide a comprehensive written record of Indian classical music, making it easier to preserve, teach, and study compositions in an academic or institutional environment within the Bengali musical tradition.

200. (A) Formal, strictly codified spiritual traditions.
The historical classification of music into Marga and Deshi highlights the evolution of Indian musical practice. Marga refers to the ancient, highly formal, and strictly codified music associated with spiritual rituals and celestial beings. It was considered a sacred path to liberation. In contrast, Deshi was the regional

music that adapted to the aesthetic preferences of different geographical areas and audiences.

201. (C) Broad singing encompassing regional variations and aesthetics.
Gana, as described in ancient treatises, represents a broad category of singing that encompasses aesthetic beauty and regional variations. Unlike the rigid and sacred Marga music, Gana was intended to be pleasurable and expressive, allowing for the inclusion of local flavors and innovative melodic structures. It reflects the vibrant and diverse singing traditions that have always been part of Indian culture.

202. (A) I, II, and IV only
The ancient concept of kutapa describes a coordinated musical ensemble or orchestra. It included vocalists, players of various instruments like strings and flutes, and percussionists. Far from prohibiting percussion, the kutapa relied on the rhythmic foundation provided by drums. These ensembles were organized according to specific rules, representing an early and sophisticated form of collective musical performance in the Indian tradition.

203. (C) Statement I is false but Statement II is true.
The introduction of notation systems like Akarmatrik and Bhatkhande significantly changed music education. While the oral tradition remains vital, notation allowed for the standardization and archiving of complex ragas and compositions. These systems made it possible for students to study from written texts and for researchers to document traditions, ensuring the long-term preservation of classical knowledge in institutional settings.

204. (B) Jhala
The structural sections of a Carnatic kriti include the pallavi, anupallavi, and charanam. These sections organize the lyrical and melodic content. Jhala, however, is a fast-tempo section characteristic of Hindustani instrumental music, involving rapid drone-string patterns. It is not a structural part of a traditional southern Indian kriti composition, which focuses on vocal and lyrical melodic elaboration.

205. (A) Both A and R are true and R is the correct explanation of A.
Purandaradasa is revered as the Pitamaha of Carnatic music because he systematized the early teaching methodology. He codified a series of foundational exercises, such as swaravalis and alankaras, and chose the raga Malavagowla as the basic scale for beginners. His efforts created a standardized pedagogical framework followed by generations of teachers and students in the southern Indian tradition.

206. (D) Tanam - The rhythmic-melodic unmetered pulsation
In the Ragam-Tanam-Pallavi format, the tanam section is uniquely characterized by a rhythmic-melodic pulsation. While it lacks a formal tala cycle or drum accompaniment, it possesses a clear internal cadence. The artist uses abstract syllables to explore the raga's melodic potential within this rhythmic pulse, creating a transition between the free alapana and the structured pallavi section.

207. (A) 12 swarasthanas categorized into tetrachords.
The 72-melakarta system is a mathematically exhaustive framework in Carnatic music. It is derived by permuting the possible positions of the twelve swarasthanas within two tetrachords. By systematically combining these variations, the system accounts for every possible seven-note parent scale. This provides a comprehensive and logical foundation for the entire melodic classification system used in southern Indian classical music.

208. (B) P-4, Q-1, R-3, S-2
Carnatic music uses specific terms for different structural and improvisational elements. Mudra is the composer's signature. Niraval is the spontaneous melodic improvisation on a line of lyrics within the tala. Sangati refers to pre-composed progressive variations on a theme. Tanam is the section characterized by a rhythmic, unmetered melodic pulse. These elements together define the sophisticated architecture of performance.

209. (B) Its numerical index in the 72 Melakarta system.
The Katapayadi scheme is a mnemonic tool where letters are mapped to numbers. In Carnatic

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music, this scheme is applied to the names of melakarta ragas to find their index number. For 'Mayamalavagowla', the first two syllables yield the numbers that indicate its position as the 15th mela. This system allows musicians to easily identify a raga's structural placement and notes.

210. (A) I, II, III, and IV only
The 72 melakartas are organized into twelve chakras, with each chakra containing six ragas. The chakra names often correspond to their numerical value. The first six chakras use Shuddha Madhyamam, while the remaining six use Prati Madhyamam. Panchamam is a fixed, essential note and is included in all melakarta scales, providing tonal stability throughout the entire southern classification system.

211. (C) Traditional music theory prohibited group performances entirely.
Traditional Indian musicology has a long history of describing group performances. Vrinda Gayana involves synchronized singing by multiple vocalists, and Kutapa describes a coordinated instrumental and vocal ensemble. Far from being prohibited, these group forms were governed by specific rules regarding seating, synchronization, and roles. This underscores the historical importance of collective musical expression in the Indian classical tradition.

212. (A) I, II, III
Yatis are rhythmic patterns visualized through geometric shapes. Srotovaha yati broadens like a river mouth, moving from small to large phrases. Gopuccha yati tapers like a cow's tail, moving from large to small. Damaru yati has an hourglass shape, being wide at the ends and narrow in the middle. This progression from broadening to tapering to an hourglass shape follows this order.

213. (C) Layakari
Layakari is the sophisticated art of performing complex rhythmic variations against a steady tala. An instrumentalist who uses mathematical subdivisions like 5:2 or 7:4 during the jhala or gat is demonstrating advanced layakari. This requires perfect synchronization with the underlying rhythm while executing melodic phrases that play across the beats, creating a dynamic and engaging rhythmic dialogue.

214. (B) Vocal melody and lyrical composition.
In the ancient triad of Sangeet—Geet, Vadya, and Nritya—the term 'Geet' refers specifically to vocal melody and lyrical composition. It represents the foundation of musical expression, where words and melody are combined to convey emotion and meaning. Geet is considered the primary element of the triad, providing the melodic and textual basis for the other two components.

215. (D) The smallest perceivable interval of pitch.
A shruti is functionally defined as the smallest interval of pitch that the human ear can distinctly perceive and that is musically useful. Indian music theory standardizes twenty-two such shrutis within an octave. These microtonal intervals are the foundation from which the seven swaras are derived. Understanding shrutis is essential for achieving the precise intonation required in classical ragas.

216. (A) Both Statement I and Statement II are true.
While the human ear can theoretically hear an infinite number of microtones, Indian musicology has standardized the number of musically significant intervals to twenty-two shrutis in an octave. This categorization provides a practical framework for performers to understand microtonal spacing. This balance between theoretical possibility and standardized practice is a hallmark of the sophisticated tonal theory found in Indian music.

217. (C) Mridu - Harsh / Aggressive
The twenty-two shrutis are grouped into five jatis. Dipta is brilliant, Ayata is broad, Karuna is compassionate, and Madhya is moderate. Mridu is associated with a soft or gentle quality. Describing Mridu as harsh or aggressive is incorrect, as its aesthetic nature is fundamentally characterized by tenderness and mildness, reflecting the subtle emotional palette of the traditional shruti system.

218. (A) Ahata is for musical enjoyment; Anahata is an internal spiritual phenomenon.
The philosophy of nada distinguishes between two types of sound. Ahata nada is the sound produced by physical contact and is the basis for musical creation and enjoyment. Anahata nada is an un-struck, internal, and metaphysical sound that is not used in performance but is perceived through spiritual practice. This

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distinction separates the audible world of music from meditation.

219. (D) Mandra saptak
In Indian music, the register situated below the normal singing range is called the mandra saptak. It corresponds to the lower octave. Navigating the mandra saptak allows a performer to explore the deeper, more resonant aspects of a raga. This register is marked by a dot below the swara in the Bhatkhande notation system, indicating its lower pitch position.

220. (B) They are variations used to create different raga scales.
Vikrit swaras are the modified versions of the natural notes. They are used to create the different scales that define various ragas. There are five vikrit notes: four flat and one sharp. By shifting the pitch of natural notes, these variations provide the necessary tonal diversity for the hundreds of ragas in the Indian classical system. They are not rhythmic concepts.

221. (C) Madhyam (Ma)
In Hindustani music, Shadja and Pancham are achala swaras, meaning they are fixed and have no modified forms. All other notes are chala because they possess at least one vikrit form. Madhyam is a chala swara because it can take both a shuddha and a tivra form. Therefore, Madhyam does not belong to the immovable achala category in classical music theory.

222. (D) A perfect fourth or perfect fifth.
The principle of consonance is fundamental to raga structure. When the vadi swara is emphasized, its corresponding samvadi note is usually found at an interval of a perfect fourth or perfect fifth. This relationship, which corresponds to nine or thirteen shrutis respectively, provides tonal balance and symmetry within the octave, helping define the melodic architecture and emotional resonance of the raga.

223. (A) Vivadi swara
The vivadi swara is a note that is technically dissonant and is generally avoided in a raga. However, master musicians may occasionally use it in a subtle or fleeting manner to add a moment of unexpected beauty or melodic tension. If used incorrectly, the vivadi can destroy raga identity, but if used artistically, it can enhance the overall aesthetic impact and depth.

224. (B) Pa to higher Sa
The octave is divided into two parts. The lower half is the purvanga, and the upper half is the uttaranga. The uttaranga traditionally comprises the notes from the fifth to the higher tonic. This division is used to classify ragas and determine their performance time, as the emphasis on notes in either tetrachord has specific structural and aesthetic implications in classical theory.

225. (B) The upper tetrachord (Pa to upper Sa)
A raga is described as uttaranga-pradhan if its most prominent elaborations and its vadi swara are located in the upper tetrachord of the octave. These ragas often have an ascending melodic character and are traditionally performed during the period between midnight and midday. This classification helps in understanding the raga's structural focus and its alignment with the traditional daily time-cycle.

226. (C) 5 notes in ascent and 7 in descent.
The jati of a raga describes the number of notes in its scale. An Audava-Sampoorna jati indicates that the raga uses five notes in its ascent and all seven natural notes in its descent. This asymmetry is a common and vital feature in many classical ragas, providing a distinct and complex melodic gait as the performer navigates through the two paths.

227. (C) III and IV only
In raga theory, nyasa refers to the note where a melodic phrase resolution occurs, providing stability. Graha is the starting note of a composition or phrase. Conversely, bahutva means the abundant use of a note, while alpatva refers to its minimal usage. Understanding these structural roles is essential for performing a raga correctly and maintaining its unique melodic and emotional character.

228. (C) Statement I is true but Statement II is false.
The pakad is a signature catchphrase that uniquely captures the identity of a raga. It is more than just a scale; it represents the raga's unique gait and melodic essence. Since different ragas can share the same ascent and descent scale, the pakad is essential for distinguishing them.

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Merely knowing the scale is often insufficient to identify or perform ragas.

229. (C) A Raga is a melody with aesthetic rules; a Thata is a scale grouping.
A thata is a purely theoretical scale used for classification and does not require aesthetic beauty. A raga, however, is a melodic entity governed by specific rules of progression and must evoke emotional appeal. This distinction is fundamental: thatas are groups for categorization, while ragas are living, performed melodies with their own unique character, emotional depth, and specific melodic rules.

230. (C) A is true but R is false.
Bhatkhande's 10-thata system provides a useful pedagogical framework for organizing Hindustani ragas. However, it is a simplified model, and not every raga fits flawlessly into one of the ten categories. Many ragas use notes from multiple thatas or have unique structures. Despite these theoretical challenges, the system remains a cornerstone of modern Hindustani music theory and education in institutions.

231. (D) Bhashanga - Borrows one or more alien swaras from its parent scale
A bhashanga raga is a derivative raga that primarily uses the notes of its parent scale but occasionally borrows one or more alien notes from outside that scale. These borrowed notes are used to enhance the raga's aesthetic beauty or provide specific emotional nuances. This concept allows for greater melodic flexibility and is a key feature in the southern raga system.

232. (A) Sthayi varna
The repetition of a single note, such as "Ga - Ga - Ga - Ga," is the classic example of sthayi varna. Varna refers to the mode of melodic movement, and sthayi varna represents staying on one pitch. This is one of the four types of movement described in ancient treatises, along with ascending, descending, and mixed progressions, forming the basic melodic vocabulary.

233. (C) P-4, Q-3, R-1, S-2
Each musical term has a specific definition. Alankara refers to patterned exercises used for vocal training. Varna denotes the act of melodic progression itself. Gamaka is the general term for all forms of melodic ornamentation. Vakra indicates a zigzag or non-linear progression of notes. Together, these concepts provide a comprehensive framework for understanding the melodic complexity of Indian classical music.

234. (A) Gender-based archetypes grouping parent ragas with derivatives.
The traditional Raga-Ragini system was an ancient method of classifying melodies using familial metaphors. Ragas were seen as masculine fathers who had corresponding feminine wives called raginis and their offspring. This system was based on gender-based archetypes and was intended to group melodies according to their shared emotional temperaments, seasonal associations, and perceived aesthetic characters in early musical history.

235. (D) I, III, IV, and V only
Ornamentation is central to Hindustani music. Meend is a continuous glide, and khatka is a quick, jerky cluster. Andolan is a slow oscillation, and kan is a fleeting grace note. However, murki is a rapid, delicate cluster of notes, not a slow drag on an instrument. These diverse expressive devices allow musicians to imbue notes with meaning and emotional depth.

236. (B) Nom-tom
Nom-tom refers to the abstract non-lexical syllables used in the dhrupad tradition for unmetered alapa. It is a vocal and structural concept, not an ornament played on a string instrument. Techniques like krintan, ghaseet, and zamzama are ornaments specifically designed for the technical and expressive capabilities of stringed instruments like the sitar and sarod in the Hindustani classical tradition.

237. (C) The goal is linear melodic exploration against a drone.
Indian classical music is built on a monophonic foundation, where the focus is on the linear and exhaustive exploration of a single melodic line. This melody is performed against a constant drone, which establishes the tonal center. Unlike Western music, which uses simultaneous note progressions to create harmonic chords, Indian music emphasizes the microtonal depth and rhythmic complexity of a single path.

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238. (D) The emotional oscillation defining a note's identity.
The kampita gamaka in Carnatic music is an emotional oscillation around a swara. It is far more than a simple vibrato; often, it is integral to identifying the raga itself. The speed and depth of this oscillation define the note's character and aesthetic identity. In the broader Indian aesthetic, this technique represents the soul of the note, giving it expressive power.

239. (A) Forcefully sounding the same note twice in succession.
Janta is one of the ten foundational gamakas in Carnatic music. It involves the forceful and distinct repetition of the same swara twice in rapid succession. This ornament is often used in structured phrases, adding a rhythmic stress and clarity to the melodic progression. It requires precise articulation to ensure both notes are sounded clearly and with appropriate dynamic intensity.

240. (B) Ten primary foundational ornaments.
The term 'Dasvidha Gamakas' specifically refers to the ten primary types of classical ornaments that form the basis of the Carnatic music tradition. Codified in historical treatises, these ten ornaments include glides, oscillations, repetitions, and stresses. They are essential for performing southern Indian ragas authentically, as they provide the necessary melodic flourishes and microtonal nuances that define the expressive language.

241. (C) Statement I is false but Statement II is true.
In a traditional Dhrupad performance, the alapa is an extended, unmetered section performed at the beginning. It is completely free from percussion and formal rhythmic cycles. Instead, the musician explores the raga's melodic structure using abstract syllables like 'Nom, Tom.' This allows for a meditative and pure melodic exploration before the introduction of the rhythmic pakhawaj and composition.

242. (A) Gat - The unmetered tuning of the instrument
In a Hindustani instrumental recital, the 'Gat' is a fixed melodic composition set to a specific tala and laya. It is not an unmetered section. Sections like the alapa, jod, and jhala are part of the unmetered or pulse-based introduction. The entry into the gat marks the beginning of the metered performance with tabla accompaniment and structural elaboration.

243. (C) Vilambit laya
The Masitkhani Gat is a specific style of slow-tempo instrumental composition for the sitar. It is named after its creator, Masit Khan, and is distinguished by its fixed and characteristic plectrum stroke pattern. Traditionally set in the sixteen-beat Teental, it provides a structured and dignified framework for the slow and detailed melodic elaboration of a raga during an instrumental recital.

244. (D) Fixed lyrical composition for elaboration.
A bandish is the fixed lyrical and melodic composition in a khayal performance. It serves as the thematic core that provides the raga and tala framework for the entire recital. The bandish contains the lyrics and the specific melodic movements that the artist then uses as a base for spontaneous and elaborate melodic and rhythmic improvisations throughout the classical performance.

245. (C) Elaborate the melody in the middle and upper registers.
The antara is the second section of a vocal composition and is traditionally used to explore the middle and higher registers of the octave, particularly the tara saptak. While the sthayi establishes the lower register, the antara allows the artist to build melodic momentum and reach emotional peaks. Together, they provide a complete melodic map of the classical composition.

246. (B) Playing rhythmic variations within a given tala framework.
Layakari is the art and technique of playing complex rhythmic variations within the framework of a given tala. This involves subdivisions of the basic beat, such as doubling the speed or playing three beats in the time of two. Layakari demonstrates the performer's mathematical precision and creative command over time, adding a dynamic and exciting dimension to the classical performance.

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247. (D) It defines the structural syllables of the tala.
For a tabla accompanist, the 'theka' is the foundational pattern of rhythmic syllables that defines a specific tala cycle. It is the basic meter that the percussionist repeats to provide a steady time framework for the main performer. By playing the theka, the tabla player ensures that the structure and duration of the tala are clearly established throughout the classical composition.

248. (A) 1, 5, 13
Teental is a sixteen-beat tala divided into four sections of four beats each. In this tala, the claps occur on the first, fifth, and thirteenth beats, which mark the start of the first, second, and fourth vibhags. The ninth beat is marked by a wave. This symmetrical arrangement of stresses and non-stresses is fundamental to the structure and performance of Teental.

249. (C) Peshkar
The peshkar is the introductory section of a traditional tabla solo performance. It is played in a slow tempo and serves to introduce the various bols and the performer's unique touch and clarity. The peshkar is a highly structured form of improvisation where the artist gradually develops complex patterns from a simple theme, establishing the rhythmic mood of the entire solo.

250. (B) Three times to culminate on the sama.
A tihai is a fundamental rhythmic device in Indian classical music where a specific phrase is repeated exactly three times. The entire pattern is mathematically calculated so that its final stroke lands precisely on the first beat of the tala cycle. This threefold repetition creates a sense of rhythmic climax and resolution, frequently used to conclude sections or entire classical performances.

251. (B) Geet, vadya, and nritya
Sangeet is defined by three fundamental components that work in harmony to create a complete musical expression. These elements encompass vocal music, instrumental music, and dance. According to the foundational definitions provided, geet, vadya, and nritya serve as the essential constituents that determine the scope of sangeet within the classical Indian musicological tradition and its performances.

252. (A) It is generated through the physical striking of objects.
In musicological terms, Ahata nada refers to sounds that are produced through physical contact. This specific mechanism involves the striking of objects, which generates audible vibrations used in performance. Examples include the manipulation of stringed instruments or the percussion of drums. It stands as the practical, audible form of sound used extensively within all various musical contexts.

253. (C) The philosophically unstruck sound.
Anahata nada signifies the unstruck sound, holding profound philosophical importance in Indian musicology. It remains distinct from sounds produced by physical contact. Often associated with spiritual meditation, this concept represents sound that exists without being struck. This abstract form is strictly differentiated from Ahata nada, which requires physical interaction with objects to be heard and recorded.

254. (D) The smallest perceivable musical interval.
Shruti is explicitly identified as the smallest unit of sound that the human ear can distinguish in a musical context. Within a single saptaka or octave, there are twenty-two such intervals. These units are distributed unevenly across the seven swaras and serve as the mathematical and acoustic foundation from which the larger musical notes are derived.

255. (C) Dipta
The classification of shrutis includes the panch jatis, which categorize these intervals based on their unique emotional characteristics. Among these categories, dipta is specifically listed alongside others like ayata, karuna, mridu, and madhya. These jatis provide a framework for understanding the expressive and psychological impact of different intervals within the continuum of the Indian classical musical scale.

256. (B) The most prominent and frequently used swara that establishes core identity
The vadi swara functions as the most significant note within a raga, often described as the melodic center. Its frequent use and prominence are essential for establishing the core identity and mood of the performance. By emphasizing this particular note, the musician clarifies the

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structural framework and melodic direction, making it the primary focal point of elaboration.

257. (D) A consonant fourth or fifth interval relationship.
The relationship between the vadi and samvadi swaras is defined by consonance and balance. The samvadi acts as a secondary support note, maintaining a specific musical distance from the vadi. This distance is strictly based on the interval of a fourth or a fifth, ensuring a harmonic resonance that strengthens the overall melodic structure of the raga.

258. (A) Inherently dissonant but can enhance aesthetic appeal.
A vivadi swara is characterized by its inherent dissonance relative to the other notes in a raga. Although it is generally avoided to maintain melodic purity, its exceptional and deliberate application by a skilled artist can significantly enhance the aesthetic appeal. This note adds a unique color or tension that, when used carefully, enriches the overall performance.

259. (C) The upper tetrachord spanning from Pa to Sa
In the spatial classification of an octave, the term uttaranga refers to the upper tetrachord. This region spans specifically from the note Pa to the higher Sa. By dividing the scale into the purvanga and uttaranga, musicians can categorize ragas based on where the melodic weight or emphasis lies, helping to define the specific character of the elaboration.

260. (A) It is a pentatonic scale utilizing exactly five swaras.
The audava jati is defined by the number of notes used in its structure. Specifically, it refers to a pentatonic scale that utilizes exactly five swaras in both the ascending movement and the descending movement. This classification system helps musicians identify the structural complexity and the specific tonal limitations that define the unique melodic framework of the performed raga.

261. (D) Possesses essential characteristics beyond a mere scale.
A raga is distinguished from a thata or mela because it involves much more than a simple linear arrangement of notes. While a thata serves as a basic scale framework, a raga incorporates essential characteristics such as melodic movements, specific emphases, and emotional identity. These complex features transform a mere scale into a living, expressive musical entity.

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262. (B) The melodic phrase that instantly identifies a raga.
The term pakad refers to a characteristic melodic phrase, also known as vishesa sanchara. This specific sequence of swaras is crucial because it allows the listener to instantly identify the raga being performed. By capturing the essence of the raga's grammar and movement, the pakad serves as a unique signature that distinguishes one melodic form from another.

263. (C) Ten thatas
Bhatkhande's classification scheme is a foundational model used in the Hindustani music system to organize ragas. This system specifically enumerates ten distinct thatas, which serve as parent scales. Each thata has a specific swara composition, and they provide a structural method for categorizing various ragas based on their shared melodic foundations and note arrangements within an octave.

264. (D) Derives the names of melas in the 72 melakarta scheme.
The Katapayadi formula is an alphanumeric coding system used primarily in the Carnatic music tradition. Its primary function is to derive the names of the melas within the comprehensive 72 melakarta scheme. By applying this mathematical formula to the names, practitioners can accurately determine the specific swara structure and the corresponding number of any parent scale in the system.

265. (A) It borrows one or more alien swaras from outside its parent thata.
A bhashanga raga is identified by its intentional use of swaras that do not belong to its original parent thata or mela. These borrowed notes are known as alien swaras. In contrast, an upanga raga restricts itself strictly to the notes of its parent scale. This distinction highlights the raga's flexibility and its unique melodic color during performance.

266. (B) Any ornamental swara movement in musical expressivity.
Gamaka is broadly defined as any ornamental movement of a swara that enhances musical expressivity. It is a critical element in Indian classical music, as it provides the necessary grace and nuance to the notes. Rather than being a fixed point, a gamaka involves the dynamic transition or oscillation of sound, which brings depth and emotion to performance.

267. (B) A smooth glide occurring seamlessly between two swaras
The meend is a specific type of gamaka characterized by a smooth and continuous glide between two notes. This technique requires the musician to transition seamlessly from one swara to another without any audible breaks in the sound. Whether executed vocally or on an instrument, the meend is essential for creating a fluid and connected melodic line in performance.

268. (A) The execution intensity and the resulting acoustic effect
In vocal and instrumental music, the khatka is distinguished from the sparsha based on how it is executed. The khatka involves a quick ornamental shake or jerk on a single note, requiring a specific level of intensity. This resulting acoustic effect is more pronounced than a simple touch, providing a sharp and rhythmic ornamentation that adds character to the melody.

269. (C) A rapid ornamental turn involving three or four adjacent swaras
A murki is structurally defined as a rapid ornamental turn that involves a sequence of three or four adjacent swaras. This technique is executed with high speed and precision, creating a light and fluttering musical effect. It is distinguished from other ornaments by the specific number of notes involved and the swiftness with which the melodic turn is completed.

270. (D) The ghaseet
The ghaseet is an ornament that is played exclusively on string instruments within the Hindustani tradition. It is described as a heavy dragging movement where the player slides across the strings to produce a specific resonant sound. This technique reflects the unique playing style, or baj, of certain gharanas and is not used in vocal or percussion performances.

271. (C) The ten primary ornamental movements from early treatises.
The term dasvidha gamakas refers to the ten primary types of musical ornamentation described in early Carnatic treatises. These movements form the essential foundation of the tradition's expressive vocabulary. By categorizing these specific ornaments, the treatises provide a structured framework for musicians to apply various oscillations, repetitions, and touches that define the unique character of Carnatic raga elaboration.

272. (B) The forceful repetition of the exact same swara twice
During practical demonstrations of Carnatic music, the janta gamaka is defined by the forceful repetition of the exact same note. This repetition occurs twice in quick succession, requiring a distinct emphasis on the second strike or utterance. This technique adds a rhythmic and powerful quality to the melody, making the repeated note stand out within the musical phrase.

273. (D) A brief, subtle touch of an adjacent swara before landing.
The orikkai is a sophisticated ornament characterized by a brief and subtle touch of an adjacent swara. This fleeting movement occurs just before the musician finally lands on the primary target note. It adds a delicate nuance to the melodic line, demonstrating the performer's control and the intricate nature of ornamentation that defines the highly expressive Carnatic music tradition.

274. (A) Kampita
Kampita is recognized by experts as the most frequently used gamaka within the Carnatic musical tradition. It is defined as a continuous oscillation or vibrato around a specific swara. This oscillation is vital for providing the characteristic emotional depth and fluidity associated with raga performance, making it a central component of the overall aesthetic and technical execution.

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275. (C) A rapid swara combination with its immediate upper neighbor.
The spurita gamaka is explained as a rapid combination of a primary note with its immediate upper neighbor. This ornament involves a quick and forceful movement that connects the two swaras, creating a distinct rhythmic and melodic texture. It is one of the essential ornamental techniques used in the Carnatic system to provide dynamic variation and energy during raga elaboration.

276. (A) The slow, unmetered introductory exploration of the raga
In an instrumental concert, the alapa is defined as the slow and unmetered opening section. Its primary purpose is to explore the raga's notes and characteristic phrases in a free-flowing manner without the constraints of a rhythmic cycle. By progressing through various registers, the artist establishes the mood and foundation of the performance before introducing any pulse or tala.

277. (D) It introduces a clear pulse but remains entirely without a tala framework.
The jod section is characterized by the introduction of a clear rhythmic pulse into the performance. Unlike the alapa, which is unmetered, the jod has a steady beat, yet it remains entirely without a formal tala framework or percussion accompaniment. This phase serves as a bridge between the free exploration of the raga and the more structured rhythmic climax.

278. (B) Jhala
The jhala is the extremely fast rhythmic climax that concludes the introductory phases of an instrumental performance. It is distinguished by rapid striking patterns on the strings, creating a high-energy and intricate rhythmic texture. This section emphasizes speed and repetitive patterns, building excitement before the artist transitions into the fixed composition set to a specific tala with percussion.

279. (C) The performance initiates the fixed gat composition.
When the percussionist joins the soloist, it signals the transition into the gat. The gat is defined as a fixed instrumental composition that is set to a specific tala framework. This entry of the tabla or pakhawaj marks the beginning of the metered section of the performance, where both melodic and rhythmic elements are governed by a shared cycle.

280. (D) Features a faster tempo and distinctive stroke patterns.
The razakhani gat is distinguished from the masitkhani gat primarily through its tempo and execution style. While the masitkhani version is slow and structurally rigid, the razakhani gat features a significantly faster tempo and distinctive stroke patterns. These differences allow the artist to demonstrate technical agility and various rhythmic variations within the metered framework of the instrumental performance.

281. (A) The three primary divisions: vilambit, madhya, and drut.
Laya represents the fundamental tempo of a musical performance and is systematically categorized into three primary divisions. These include vilambit, which refers to a slow tempo, madhya, which signifies a medium pace, and drut, which denotes a fast speed. These categories provide the temporal framework necessary for organizing both the melodic and rhythmic components of the music.

282. (B) Intricate rhythmic play within a given tala
Layakari signifies the intricate rhythmic play and manipulation that occurs within the boundaries of a given tala. It involves the creative exploration of different speeds and subdivisions of the basic beat. By using various mathematical ratios, musicians can perform complex patterns that deviate from the foundational tempo, demonstrating their technical mastery and rhythmic ingenuity during a performance.

283. (B) A strict 3:4 ratio subdivision
Kuaad layakari is defined by a strict 3:4 mathematical ratio subdivision. This complex fractional rhythm involves fitting three beats into the time of four, or vice versa, depending on the specific execution. It is one of the advanced forms of rhythmic manipulation analyzed in the study, requiring precise calculation and control to maintain alignment with the underlying tala cycle.

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284. (A) Matra
The matra is the basic time unit or beat that serves as the foundational building block of the rhythmic cycle. In any tala, the total number of matras defines the length of the cycle. These beats provide the constant pulse against which all rhythmic variations and structural divisions, such as vibhags and claps, are measured and organized during music.

285. (C) It is the wave gesture denoting an unstressed vibhag.
The khali is a specific component of the tala cycle that functions as a visual marker for an unstressed section. It is performed as a wave gesture, contrasting with the physical clap used for stressed divisions. This gesture helps the musician and the audience keep track of the rhythmic structure, providing a point of reference within the total cycle.

286. (D) The characteristic stroke pattern known as the theka
A specific tala's unique identity is established by its theka, which consists of a characteristic pattern of drum strokes. The theka provides the recognizable sound and structure that allows listeners to identify which rhythmic cycle is being performed. It serves as the foundational ground for the percussionist to maintain the tempo and initiate various compositions and variations.

287. (C) Sixteen matras
Teental is a fundamental tala in the Hindustani tradition, characterized by its precise structure of sixteen matras. These beats are divided into four equal sections, each containing four matras. The structure also includes specific positions for claps and a wave, making it a highly symmetrical and widely used framework for both vocal and instrumental solo performances and accompaniment.

288. (B) Foundational theme with systematic variations.
A quida, or kayda, is defined as a foundational tabla composition that centers on a primary rhythmic theme. This theme is then expanded through a series of systematic variations, following strict rules of development. It serves as a pedagogical and performance tool, allowing the drummer to explore the possibilities of a specific set of strokes within the chosen tala.

289. (D) Rela
The rela is a specialized tabla composition that emphasizes extreme speed and a continuous rhythmic flow. It is constructed from specific syllables that can be played very rapidly, creating a rushing sound similar to flowing water. Unlike the kayda, which focuses on thematic variations, the rela is primarily intended to showcase the performer's technical agility and high-velocity execution.

290. (A) A variation where the phrase contains an internal tihai.
A chakradar tihai is distinguished from a standard tihai by its increased complexity. While a standard tihai is a phrase repeated three times to land on the sama, a chakradar tihai is a larger structure where the entire phrase itself contains an internal tihai. This nested repetition creates a sophisticated rhythmic pattern that also culminates precisely on the first beat.

291. (C) Marga sangeet
Marga sangeet is identified as the ancient and highly codified form of music that strictly adheres to Vedic principles and the rules set forth in the Natyashastra. This tradition was characterized by its rigid structure and spiritual purpose, aiming for a transcendental experience through precisely defined musical practices that were governed by unalterable laws and ancient historical traditions.

292. (A) As regional or popular musical forms evolving from local cultural traditions
Scholars characterize deshi sangeet as regional or popular musical forms that evolved naturally from local cultural traditions. Unlike the highly codified marga sangeet, deshi music reflects the diverse aesthetic preferences and cultural identities of different regions. It was primarily intended for entertainment and communal expression, adapting to the specific tastes and languages of various local populations over time.

293. (D) Kutapa
The kutapa is defined as a complete ancient orchestra that included vocalists, instrumentalists, and dancers. This ensemble represents the organized nature of performance

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in early Indian traditions. By combining different artistic elements, the kutapa provided a rich and varied musical experience, reflecting the comprehensive definition of sangeet that integrates singing, playing instruments, and the movement of dance together.

294. (B) The concept of structured choral or ensemble singing
Vrinda gayana refers to the concept of structured choral or ensemble singing within the historical musical framework. It involves groups of vocalists performing together according to specific rules and arrangements. This form of ensemble singing highlights the development of organized vocal music, where multiple voices are used to create a collective and harmonized sound during classical performances or rituals.

295. (C) Creating lyrical words and melodic music simultaneously.
The role of the vaggeyakara is defined by the ability to compose both the lyrical content and the melodic structure of a musical piece simultaneously. This figure is regarded as a complete composer-poet, possessing mastery over both language and music. Their dual expertise ensures that the words and the melody are perfectly integrated, forming a cohesive and aesthetically unified composition.

296. (D) Venkatamakhin
The 72 melakarta scheme, which provides the theoretical foundation for the modern Carnatic raga system, is associated with the scholar Venkatamakhin. His work established a comprehensive and mathematical framework for classifying parent scales based on their swara compositions. This system remains a central pillar of Carnatic musicology, allowing for the systematic organization and derivation of countless derivative ragas.

297. (A) Coding system for deriving mela swara structures.
The Katapayadi scheme is defined as an alphanumeric coding system used to determine the specific swara configurations of melas. This formula allows practitioners to accurately identify musical notes within the 72 melakarta framework. By applying these specific rules to traditional raga names, musicians can derive the exact mathematical and acoustic structure of scales purely from their nomenclature in the tradition.

298. (B) The six essential structural elements of the composition.
In the context of a kriti, the term shadangas refers to the six essential structural elements that form the composition. These include parts like the pallavi, anupallavi, and charanam, among others. These sections provide a standardized framework for the musical and lyrical development of the piece, ensuring that the composition follows a logical and traditional progression during its performance.

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299. (B) Niraval
Niraval is an improvisational technique that involves the intricate elaboration of a single lyrical line from a composition. The performer creates diverse melodic variations while keeping the rhythm and the text of the line constant. This technique demonstrates the artist's creativity and mastery of the raga, as they explore different tonal possibilities within the constraints of the specific textual phrase.

300. (A) Pre-composed melodic variations on a theme line.
A sangati is described as a set of pre-composed melodic variations presented systematically on a specific theme line of a kriti. Unlike spontaneous improvisation, sangatis are carefully crafted and taught as part of the formal composition. They are intended to gradually increase in complexity, enhancing the beauty and depth of the original theme while staying within its traditional framework.

CHAPTER 02
Folk Music

1. Which of the following best defines the primary transmission method of traditional Indian folk music?
(A) Through standardized institutional academic curricula
(B) Through oral tradition across generations
(C) Through formal written notations and treatises
(D) Through official royal patronage and courtly decrees

2. The term "Grama Geya Gaan" found in ancient texts is widely considered a precursor to which musical form?
(A) Folk Music
(B) Dhrupad
(C) Khayal
(D) Tarana

3. Identify the incorrect statement regarding the characteristics of Indian folk music.
(A) It maintains deep connections to seasonal and agricultural life.
(B) It typically employs simple and repetitive rhythmic cycles.
(C) It uses complex microtonal variations.
(D) It fosters active community participation and social engagement.

4. Consider the following statements regarding Indian folk music:
Statement I: Folk music is strictly bound by the rigid grammatical rules of classical Ragas.
Statement II: Folk music prioritizes emotional expression and community storytelling over rigid grammar.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

5. Given below are two statements, one is labelled as Assertion (A) and the other is labelled as Reason (R):
Assertion (A): Desi Sangeet, as described by Matanga, has strong parallels with modern regional folk music.
Reason (R): Desi Sangeet was defined as the music that pleased the hearts of the people in different regions.
In the light of the above statements, choose the correct answer:
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

6. Which of the following is a correct pair of regional folk music and its state?
(A) Bhavai - Punjab
(B) Baul - West Bengal
(C) Lavani - Gujarat
(D) Maand - Kerala

7. Which of the following is NOT a recognized characteristic of folk songs?
(A) Use of local dialects
(B) Spontaneous creation
(C) Reflection of daily life activities
(D) Strict adherence to the Natya Shastra

8. What is the most appropriate reason for the use of simple, repetitive melodies in folk music?
(A) To allow for easy mass participation
(B) Lack of access to complex instruments
(C) To restrict classical musicians from learning
(D) Due to strict government rules on tunes

9. A researcher studying the evolution of work songs finds that these songs directly increased agricultural productivity. What competency is demonstrated by analyzing this relationship?
(A) Raga analysis
(B) Advanced notation reading
(C) Socio-musicological correlation
(D) Organology

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10. Match the following folk music styles with their respective regions:
List I: (Folk Music Style)
P. Panihari
Q. Bhatiali
R. Bihu
S. Powada
List II: (Region)
1. Maharashtra
2. Assam
3. Rajasthan
4. Bengal
(A) P-3, Q-4, R-2, S-1
(B) P-4, Q-3, R-1, S-2
(C) P-1, Q-2, R-3, S-4
(D) P-2, Q-1, R-4, S-3

11. Read the given description and answer the question that follows:
"A group of women in Uttar Pradesh sing a specific genre of songs during the monsoon, expressing the pangs of separation from their husbands." Which folk form is being described?
(A) Bihu
(B) Garba
(C) Bhangra
(D) Kajri

12. Arrange the following texts/concepts in the chronological order of their historical emergence concerning the evolution of regional music:
I. Grama Geya Gaan
II. Desi Sangeet (Brihaddeshi)
III. Modern Bollywood adaptations of Folk
IV. Medieval Bhakti regional poetry (Abhang/ Dohe)
(A) I, II, IV, III
(B) I, IV, II, III
(C) II, I, III, IV
(D) IV, I, II, III

13. Which of the following best defines the 'Laukika' music mentioned by Panini?
(A) Music for sacrificial rituals
(B) Music of the celestial beings
(C) Music of the ordinary people
(D) Music strictly for kings

14. Which rhythmic cycle (Tala) is most predominantly used in Indian folk music?
(A) Shikhar Tala (17 beats)
(B) Brahma Tala (28 beats)
(C) Roopak Tala (7 beats)
(D) Kaharva Tala (8 beats)

15. Consider the following statements regarding the evolution of Folk Music:
I. It evolved purely from court music.
II. It is influenced by the geographical environment.
III. It often absorbs elements from classical music over time.
IV. It remains completely unchanged over centuries.
Which of the above statement(s) is/are correct?
(A) II and III
(B) I and II
(C) I, II and IV
(D) III and IV

16. Identify the incorrect pair of a folk instrument and its classification.
(A) Ektara - Chordophone (Tata)
(B) Khartal - Chordophone (Tata)
(C) Dholak - Membranophone (Avanaddha)
(D) Pungi - Aerophone (Sushir)

17. Which of the following is an exception to the general rule that folk music is entirely anonymous?
(A) Ancient traditional lullabies passed through mothers
(B) Integrated songs of named Bhakti poet-saints
(C) Rhythmic agricultural work songs for laborers
(D) Archaic tribal hunting chants used for rituals

18. What is the most appropriate description of a 'Manganiyar'?
(A) Hereditary folk musicians from Rajasthan
(B) A specialized classical dance form of Rajasthan
(C) A traditional stringed instrument from rural Bengal
(D) A rhythmic cycle found in modern Punjabi music

19. A student uses the tune of a Rajasthani folk song to compose a new classical bandish in Raga Maand. This is an example of:

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(A) Gradual deterioration of classical music standards
(B) Complete rejection of all regional folk elements
(C) Folk-to-classical crossover application
(D) Standard rhythmic Tala substitution method

20. Consider the following characteristics of Baul music:
I. It originated in Bengal.
II. It blends elements of Sufism and Vaishnavism.
III. The performers often play the Dotara or Ektara.
IV. It is strictly a highly classical, rigid form.
V. It was declared a Masterpiece of the Oral and Intangible Heritage of Humanity by UNESCO.
Which of the above statement(s) is/are correct?
(A) I, II, IV, and V
(B) II, III, IV, and V
(C) I, III, IV, and V
(D) I, II, III, and V

21. Which folk music form is directly caused by the onset of the spring season and the harvesting of crops in Punjab?
(A) Bihu
(B) Garba
(C) Bhangra
(D) Lavani

22. Identify the correct statement about the Ravanhattha.
(A) A sophisticated modern electronic instrument
(B) An ancient bowed string instrument
(C) An instrument played only in South Indian temples
(D) A percussion piece in the Ghana Vadya category

23. Which of the following is a prominent folk singer of the Pandavani style?
(A) Ila Arun
(B) Reshma
(C) Sharda Sinha
(D) Teejan Bai

24. Consider the following statements regarding musical instruments:
Statement I: The Kamaicha is a key bowed instrument used by the Manganiyar community.
Statement II: The Kamaicha features a large, circular resonator covered with goat skin.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

25. Given below are two statements, one is labelled as Assertion (A) and the other is labelled as Reason (R):
Assertion (A): Folk music scales frequently resemble classical Ragas like Pahari, Pilu, and Bhairavi.
Reason (R): These classical Ragas originally evolved from regional folk melodies.
In the light of the above statements, choose the correct answer:
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

26. Which of the following is the correct pair of festival and state?
(A) Hornbill Festival - Nagaland
(B) Chhath Puja - Maharashtra
(C) Baisakhi - Kerala
(D) Onam - Punjab

27. Identify the incorrect statement regarding the 'Chaiti' folk song.
(A) It is sung in the Hindu month of Chaitra.
(B) It is predominantly sung in Uttar Pradesh and Bihar.
(C) It is associated with the birth of Lord Rama.
(D) It is traditionally a winter harvesting song.

28. What is the main cause of the preservation of folk music in rural India despite modern urbanization?
(A) Official government bans on all modern music
(B) Integration into daily life and rituals
(C) Development of strict classical notation systems
(D) High levels of commercial and market profitability

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29. Which Raga is most commonly associated with the folk music of Rajasthan, particularly sung in praise of patrons or welcoming guests?
(A) Raga Darbari
(B) Raga Malkauns
(C) Raga Maand
(D) Raga Todi

30. Match the following folk instruments with their categories:
List I: (Instrument)
P. Ektara
Q. Flute
R. Dholak
S. Chimta
List II: (Category)
1. Sushir Vadya
2. Avanaddha Vadya
3. Ghana Vadya
4. Tata Vadya
(A) P-1, Q-2, R-3, S-4
(B) P-4, Q-2, R-1, S-3
(C) P-3, Q-1, R-2, S-4
(D) P-4, Q-1, R-2, S-3

31. The term 'Sohar' in North Indian folk music refers to:
(A) Songs sung to celebrate the birth of a child
(B) Songs sung during funerals
(C) Songs sung during the harvest of wheat
(D) Songs sung to invoke rain

32. Which region is famous for the 'Bhawaiya' folk music style?
(A) Coastal Karnataka
(B) North Bengal and Assam
(C) Desert regions of Rajasthan
(D) Mountains of Himachal Pradesh

33. Identify the incorrect pair of a folk artist and their associated genre.
(A) Purna Das Baul - Baul Music
(B) Teejan Bai - Lavani
(C) Malini Awasthi - Bhojpuri/Awadhi Folk
(D) Surinder Kaur - Punjabi Folk

34. Which of the following is NOT a traditional folk theatre/musical form?
(A) Khayal Gayan
(B) Nautanki
(C) Tamasha
(D) Therukoothu

35. Consider the following statements about the 'Lavani' folk form:
I. It is indigenous to Maharashtra.
II. It is characterized by a slow, melancholic tempo.
III. It is traditionally performed to the beats of the Dholki.
IV. It often deals with themes of romance and socio-political satire.
Which of the above statement(s) is/are correct?
(A) I, II and III
(B) II, III and IV
(C) I, III and IV
(D) I, II and IV

36. What is the most appropriate definition of an 'Avanaddha Vadya' in the context of folk instruments?
(A) A solid metal or wood piece played by striking
(B) A wind-based instrument requiring air flow
(C) A stringed instrument typically played with a bow
(D) A drum-like instrument covered with skin

37. Consider the following statements regarding the Pushkar Fair:
Statement I: The Pushkar Fair is deeply associated with Rajasthani folk music and camel trading.
Statement II: The Pushkar Fair takes place in the state of Gujarat.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

38. A musician is asked to perform a folk song typical of the boatmen of Bengal. Which genre is most appropriate for this competency?
(A) Bidesia
(B) Bhatiali
(C) Jugni
(D) Abhang

39. Which rhythmic cycle is characterized by 6 beats and is frequently used in light classical and folk music?
(A) Teental

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(B) Jhaptal
(C) Ektal
(D) Dadra

40. Consider the following statements about 'Bihu' festival and music:
I. It is the chief festival of Assam.
II. It is celebrated three times a year.
III. The Dhol and Pepa are primary instruments used.
IV. It is entirely a religious festival with no connection to agriculture.
V. The songs often express youthful passion and nature's beauty.
Which of the above statement(s) is/are correct?
(A) I, II, III, and V
(B) I, III, IV, and V
(C) II, III, IV, and V
(D) I, II, IV, and V

41. The 'Villu Pattu' is a traditional form of musical story-telling primarily found in which state?
(A) Andhra Pradesh
(B) Kerala
(C) Tamil Nadu
(D) Karnataka

42. Identify the correct statement about 'Giddha'.
(A) A female folk dance and song from Punjab
(B) A complex martial art form originating in Kerala
(C) A male-only song tradition during Baisakhi fairs
(D) A genre that utilizes the Sitar as its primary piece

43. Which of the following instruments is an exception to the category of Aerophones (Sushir Vadyas)?
(A) Algoza
(B) Tarpa
(C) Pungi
(D) Kamaicha

44. Read the given description and answer the question that follows:
"A folk singer from Bihar sings a theatrical song about migration, expressing the sorrow of a woman whose husband has gone to a distant city for work." Which folk form is this?
(A) Powada
(B) Bidesia
(C) Garba
(D) Baul

45. Given below are two statements, one is labelled as Assertion (A) and the other is labelled as Reason (R):
Assertion (A): Folk music does not require a rigid system of notation for its survival.
Reason (R): It is sustained through oral tradition, active community participation, and repetitive listening.
In the light of the above statements, choose the correct answer:
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

46. Which of the following best defines 'Powada'?
(A) A romantic folk song style found in rural Bengal
(B) A traditional harvest song from the state of Tamil Nadu
(C) A formal classical treatise on the science of Tala
(D) A Maharashtrian ballad about historical heroes

47. Which is the correct pair of performer and region?
(A) Langa community - Rajasthan
(B) Baul singers - Punjab
(C) Manganiyars - Assam
(D) Bhopa - Kerala

48. Identify the incorrect statement regarding the 'Algoza'.
(A) It consists of two joined beak flutes.
(B) It is a bowed string instrument.
(C) One flute plays a continuous drone while the other plays the melody.
(D) It is widely used in Punjabi, Rajasthani, and Sindhi folk music.

49. The cause of the unique drone sound in the Ektara is primarily due to:
(A) The presence of multiple sympathetic metal strings

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(B) Continuous plucking of a single string
(C) The use of a specialized bow made of horsehair
(D) The steady blowing of air through a bamboo reed

50. Match the following folk genres with their corresponding central themes:
List I: (Genre)
P. Sohar
Q. Powada
R. Kajri
S. Bidesia
List II: (Central Theme)
1. Heroic ballads
2. Monsoon / Separation
3. Migration / Longing
4. Childbirth
(A) P-4, Q-1, R-2, S-3
(B) P-1, Q-2, R-3, S-4
(C) P-4, Q-3, R-2, S-1
(D) P-3, Q-1, R-4, S-2

51. Which classical concept finds its closest folk equivalent in the spontaneous, unmetered singing often heard at the beginning of a folk song?
(A) Jhala
(B) Tarana
(C) Alap
(D) Tihai

52. Arrange the typical sequence of seasonal folk songs as they would appear through the traditional North Indian agricultural/seasonal calendar, starting from Spring:
I. Hori / Phag
II. Chaiti
III. Kajri
IV. Baramasa (Winter verses)
(A) I, II, III, IV
(B) II, I, III, IV
(C) I, III, II, IV
(D) III, II, I, IV

53. Which folk music form is most appropriately associated with the 'Dollu Kunitha' dance?
(A) Odisha
(B) Gujarat
(C) Karnataka
(D) Bihar

54. Consider the following statements regarding the 'Tumbak':
Statement I: The 'Tumbak' or 'Tumbaknari' is a traditional percussion instrument of Kashmir.
Statement II: It is typically made of baked clay and used in traditional Kashmiri folk music like Chakri.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

55. Consider the following statements about the 'Pungi' (or Been):
I. It is an aerophone traditionally used by snake charmers.
II. It consists of a gourd acting as an air reservoir.
III. It requires circular breathing to play continuously.
IV. It is a modern electronic instrument.
Which of the above statement(s) is/are correct?
(A) I, II, and IV
(B) II, III, and IV
(C) I, II, and III
(D) I, II, and III

56. Which of the following represents an incorrect pair of an instrument and its primary material?
(A) Khartal - Pure spun silver threads
(B) Shankh - Conch shell
(C) Dholak - Wood and animal skin
(D) Bansuri - Bamboo

57. The 'Tejaji' ballads are prominently sung in which state as a protective invocation against snakebites?
(A) Punjab
(B) West Bengal
(C) Rajasthan
(D) Tamil Nadu

58. Applying the concept of rhythm structures, a folk song moving in groups of 3 beats (1-2-3, 1-2-3) is most likely based on which Tala framework?
(A) Dadra
(B) Kaharva
(C) Teental
(D) Jhaptal

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59. The exception to the rule that folk instruments are unsophisticated is often seen in the precise tuning of which folk instrument that mimics classical Sitar or Sarangi structures?
(A) Dappu
(B) Chimta
(C) Ghungroo
(D) Kamaicha

60. Consider the following statements about the 'Teej' festival:
I. It is celebrated primarily by women.
II. It welcomes the monsoon season.
III. It features singing while swinging on trees.
IV. It is widely celebrated in Rajasthan and North India.
V. It is historically a festival mourning the dead.
Which of the above statement(s) is/are correct?
(A) I, II, III, and V
(B) I, II, III, and IV
(C) II, III, IV, and V
(D) I, III, IV, and V

61. What is the most appropriate definition of 'Kirtan' in the context of Bengal's folk tradition?
(A) A traditional martial war dance from Bengal
(B) A purely instrumental folk music performance
(C) Devotional music with call-and-response chants
(D) A seasonal harvest celebration song for farmers

62. Which correct statement defines the relationship between Raga Kafi and Indian folk music?
(A) It is strictly restricted from any regional folk usage.
(B) Raga Kafi's scale is widely prevalent in Tappa and Hori folk forms.
(C) Performers are heavily penalized for its vocal use.
(D) It is prevalent in Tappa and Hori folk forms.

63. Identify the incorrect statement about the 'Pena'.
(A) It is categorized as a Ghana Vadya.
(B) It is a mono-stringed instrument.
(C) It is native to Manipur.
(D) It is traditionally played during the Lai Haraoba festival.

64. What is the primary cause for the integration of Bhakti poetry into regional folk music?
(A) Bhakti saints wrote only in standardized Sanskrit.
(B) Compositions in local dialects for accessibility.
(C) Local kings ordered peasants to perform these songs.
(D) The British forced these poetries onto folk artists.

65. Given below are two statements, one is labelled as Assertion (A) and the other is labelled as Reason (R):
Assertion (A): Instruments like the Khartal and Manjira are ubiquitous in Indian folk devotional music.
Reason (R): They are Ghana Vadyas that provide a sharp, clear rhythmic pulse which easily cuts through large group singing.
In the light of the above statements, choose the correct answer:
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

66. Which classical vocal form is believed to have evolved directly from the camel drivers' folk songs of Punjab?
(A) Tappa
(B) Dhrupad
(C) Thumri
(D) Tarana

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67. Read the given description and answer the question that follows:
"During the Durga Puja festival in Bengal, groups of men dance with a clay pot emitting fragrant smoke, moving to the intense, rapid beats of the Dhak." This describes the music accompanying which dance?
(A) Garba
(B) Bhangra
(C) Dhunachi Naach
(D) Kummi

68. Consider the following statements regarding the 'Oggu Katha':

Statement I: The 'Oggu Katha' is a traditional folk theatre form of singing and narrating stories in Telangana.
Statement II: It exclusively revolves around the stories of the Sikh Gurus.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

69. Which of the following is the correct pair of a Raga and its inherent folk flavor?
(A) Raga Darbari - Traditional Bengali boatman Bhatiali
(B) Raga Malkauns - Desert songs from western Rajasthan
(C) Raga Pahari - Mountain melodies of the Himalayas
(D) Raga Shree - Ancient boatman songs from rural Kerala

70. Match the following folk forms with the events they are associated with:
List I: (Folk Form)
P. Bihu
Q. Sohar
R. Navratri
S. Moharram
List II: (Event)
1. Birth of a child
2. Harvesting
3. Marsiya / Mourning
4. Garba / Dandiya
(A) P-1, Q-2, R-3, S-4
(B) P-2, Q-1, R-4, S-3
(C) P-4, Q-3, R-2, S-1
(D) P-3, Q-4, R-1, S-2

71. Which is an exception to the typical purely-acoustic nature of rural folk music performance today?
(A) Use of traditional natural bamboo wind flutes
(B) Use of localized clay drums in village rituals
(C) Use of hand-crafted wooden rhythmic clappers
(D) Use of electronic keyboards in regional bands

72. Which of the following correctly defines 'Garbha' as a musical concept?
(A) Devotional song and dance for the feminine divine
(B) A specific stringed instrument native to Assam
(C) A rhythmic cycle consisting of exactly 14 beats
(D) A classical treatise focused on the science of Tala

73. If a student wants to study the rhythmic patterns of the 'Ghumura' drum, which state's folk music should they specialize in?
(A) Kerala
(B) Punjab
(C) Odisha
(D) Haryana

74. Which of the following represents an incorrect statement about the Baul tradition?
(A) Women are strictly forbidden from participating in Baul music.
(B) Bauls do not associate with any formal religious institution.
(C) The lyrics often use cryptic metaphors regarding the body and the divine.
(D) The music heavily features the Ektara and Duggi.

75. Consider the following statements about 'Sambalpuri' folk music:
I. It originates from Western Odisha.
II. 'Dalkhai' is a prominent dance-song of this genre.
III. The primary percussion instrument is the Dhol and Nisan.
IV. It is traditionally performed wearing Kanjeevaram silk.
Which of the above statement(s) is/are correct?
(A) II, III, and IV
(B) I, III, and IV
(C) I, II, and IV
(D) I, II, and III

76. What is the most appropriate translation/ concept of 'Lok Sangeet'?
(A) Royal Music
(B) People's Music
(C) Celestial Music
(D) Meditational Music

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77. Which correct pair identifies the folk instrument with its characteristic feature?
(A) Morchang - A bowed string instrument
(B) Dotara - A drum with two heads
(C) Chimta - Fire tongs with attached brass jingles
(D) Ektara - A wind instrument

78. Which of the following is an exception to secular/work folk songs, being entirely devotional in nature?
(A) Panihari
(B) Bhatiali
(C) Chakri
(D) Abhang

79. A musicologist notices that songs from the Himalayan regions frequently avoid the Re and Dha swaras, relying heavily on Sa, Ga, Ma, Pa, Ni. Which classical Raga scale does this competency identify in the folk tunes?
(A) Raga Dhani and pentatonic scale variations
(B) Raga Bhairav with its flat second and sixth
(C) Raga Marwa featuring its distinct sharp fourth
(D) Raga Todi with its specialized chromatic nuances

80. Consider the following statements regarding the 'Hornbill Festival':
I. It takes place in Nagaland.
II. It is known as the 'Festival of Festivals'.
III. It showcases traditional Naga folk music, dances, and games.
IV. It strictly prohibits the playing of indigenous log drums.
V. It promotes inter-tribal interaction and heritage preservation.
Which of the above statement(s) is/are correct?
(A) I, II, III, and V
(B) I, II, III, and V
(C) II, III, IV, and V
(D) I, III, IV, and V

81. Which folk music form is most commonly associated with the state of Goa, typically accompanied by the Ghumot?
(A) Jugni
(B) Mando
(C) Dandiya
(D) Bihu

82. Consider the following statements regarding the 'Bhavai':
Statement I: The 'Bhavai' is a traditional folk theatre form of Gujarat.
Statement II: The Bhungal (a long copper pipe instrument) is played during Bhavai performances.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

83. The primary cause for the use of high-pitched, full-throated vocal projection in traditional rural folk singing is:
(A) The physical design of modern recording studios
(B) The intentional desire to mimic local bird sounds
(C) Need for projection in open outdoor spaces
(D) The strict rules established by classical treatises

84. Which of the following represents an incorrect pair of a festival and its associated activity?
(A) Lohri - Singing around a bonfire
(B) Navratri - Garba dancing
(C) Baisakhi - Bhangra dancing
(D) Pongal - Snow sculpting

85. Given below are two statements, one is labelled as Assertion (A) and the other is labelled as Reason (R):
Assertion (A): The harmonium, though of European origin, has become deeply integrated into Indian folk music.
Reason (R): It is portable, easy to tune, provides a continuous drone, and supports the vocal melody effectively.
In the light of the above statements, choose the correct answer:
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

86. Which of the following best defines the 'Khemta' rhythmic cycle often used in Bengal folk music?
(A) A slow and rhythmic 16-beat cycle for dance

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(B) A fast 6-beat pattern similar to Dadra
(C) A complex 15-beat pattern for expert musicians
(D) A rhythmic cycle played exclusively on the Tabla

87. Read the given description and answer the question that follows:
"A group of devotees in Maharashtra sing high-energy spiritual poems written by Tukaram, accompanied by the Taal (cymbals) and Mridang." Which form is this?
(A) Baul
(B) Kirtan
(C) Chaiti
(D) Abhang

88. Identify the correct statement regarding the 'Ghumot' instrument.
(A) An earthen pot drum with lizard skin
(B) A specialized wind instrument used in Punjab
(C) A bowed string instrument native to Rajasthan
(D) A percussion piece played only with drumsticks

89. Which is the most appropriate term for a song sung specifically while grinding grain on a traditional stone grinder?
(A) Thumri
(B) Tarana
(C) Jatsari / Ovi
(D) Khayal

90. Match the following performing communities with their respective states:
List I: (Performing Community)
P. Manganiyar
Q. Baul
R. Kalbelia
S. Gond
List II: (State)
1. Madhya Pradesh / Chhattisgarh
2. Rajasthan
3. Bengal
4. Rajasthan (Snake Charmer community)
(A) P-2, Q-3, R-4, S-1
(B) P-1, Q-2, R-3, S-4
(C) P-4, Q-3, R-2, S-1
(D) P-3, Q-1, R-4, S-2

91. Which region's folk music makes extensive use of the 'Khol' (a terracotta two-sided drum)?
(A) Gujarat
(B) Rajasthan
(C) Punjab
(D) Bengal and Assam

92. Arrange the following life-cycle folk songs in the chronological order of the events they celebrate in a human life:
I. Sohar (Birth)
II. Banna-Banni (Marriage)
III. Nirgun Bhajans (Old age / philosophical reflections on mortality)
IV. Mundan / Thread ceremony songs
(A) I, IV, II, III
(B) I, II, IV, III
(C) IV, I, II, III
(D) II, I, III, IV

93. Which of the following correctly pairs a legendary folk singer with their state of origin?
(A) Reshma - Tamil Nadu
(B) Purna Das Baul - Gujarat
(C) Sharda Sinha - Bihar
(D) Teejan Bai - Punjab

94. Consider the following statements regarding the 'Kummi':
Statement I: The 'Kummi' is a folk dance of Tamil Nadu performed by women standing in a circle.
Statement II: Kummi relies heavily on a complex array of modern electronic instruments.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

95. Consider the following statements about 'Bhangra':
I. It originated as an agricultural harvest dance in Punjab.
II. The Dhol is the central instrument dictating its rhythm.
III. 'Boliyan' (short couplets) are traditionally sung during the dance.
IV. It is characterized by slow, melancholic movements.
Which of the above statement(s) is/are correct?
(A) I, II, and III

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(B) II, III, and IV
(C) I, II, and IV
(D) I, III, and IV

96. What is the exception to the rule that traditional folk songs do not have known composers?
(A) Seasonal songs for the agricultural harvest
(B) Lyrics by poet-saints like Vidyapati
(C) Traditional lullabies for calming small infants
(D) Ritualistic chants used for rain invocation

97. Identify the incorrect statement regarding the 'Tarpa' instrument.
(A) It is central to the Warli tribe's folk culture in Maharashtra.
(B) A wind instrument of gourd and bamboo.
(C) The player acts as the 'Tarpekar' and directs the dancers.
(D) It is a highly expensive metal instrument imported from Europe.

98. Which of the following is an example of Concept Application where folk music influences classical forms?
(A) Integration of Maand into light thumri
(B) Singing a Dhrupad composition in a village fair
(C) Playing the Sitar strictly according to the Natya Shastra
(D) The use of standard notation software

99. The deep, resonating sound of the 'Nagada' drum is physically caused by:
(A) A small wooden body covered with thin plastic
(B) Plucking sympathetic metal strings
(C) A large bowl-shaped drum beaten with sticks
(D) Blowing into a double reed

100. Consider the following statements regarding the 'Chhau' dance and its music:
I. It is a semi-classical/martial folk dance found in Jharkhand, West Bengal, and Odisha.
II. The music makes heavy use of the Dhol, Dhamsa, and Shehnai/Mohuri.
III. It often depicts episodes from the Mahabharata and Ramayana.
IV. It is strictly performed by women.
V. It employs powerful, rhythmic instrumental music rather than vocal-heavy accompaniment.
Which of the above statement(s) is/are correct?
(A) I, II, IV, and V
(B) II, III, IV, and V
(C) I, III, IV, and V
(D) I, II, III, and V

101. Which folk music form from Uttarakhand involves answering questions through songs, often in a duet format between men and women?
(A) Jhoda
(B) Chhapeli
(C) Bair
(D) Nyoli

102. Which of the following is the most appropriate description of a 'Dotara'?
(A) A type of traditional bamboo flute from Assam
(B) A plucked instrument with two to five strings
(C) A specific rhythmic cycle used in Rajasthani music
(D) A unique percussion instrument originating in Kerala

103. Read the given description and answer the question that follows:
"During a harvest festival in South India, farmers decorate their cattle, cook freshly harvested rice, and sing traditional songs to honor the Sun God."
Which festival is this?
(A) Baisakhi
(B) Onam
(C) Bihu
(D) Pongal

104. Identify the correct pair of a North Eastern festival and its state.
(A) Losar - Arunachal Pradesh
(B) Chapchar Kut - Punjab
(C) Wangala - Gujarat
(D) Bihu - Sikkim

105. Given below are two statements, one is labelled as Assertion (A) and the other is labelled as Reason (R):
Assertion (A): The 'Dholak' is one of the most widely used percussion instruments across

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various Indian regional folk music styles.
Reason (R): It provides distinct treble and bass tones from its two heads, making it highly versatile for rhythmic accompaniment.
In the light of the above statements, choose the correct answer:
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

106. Which of the following statements about 'Bidesia' is incorrect?
(A) A classical dance in the Natya Shastra
(B) It was popularized by the folk poet Bhikhari Thakur.
(C) It deals with themes of male migration and female longing.
(D) It is heavily associated with the Bhojpuri-speaking regions.

107. Consider the following statements regarding the 'Khartal':
Statement I: The 'Khartal' gets its name from 'Khar' (hand) and 'Tal' (rhythm).
Statement II: It consists of four separate pieces of wood that are clicked together by the fingers.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

108. Which is an exception among the following instruments, as it is NOT traditionally a folk instrument but classical?
(A) Ektara
(B) Surbahar
(C) Ravanhattha
(D) Tuntuna

109. If a performer is playing the 'Pepa' (a horn instrument made from buffalo horn), they are demonstrating a competency in the folk music of which state?
(A) Kerala
(B) Gujarat
(C) Assam
(D) Punjab

110. Match the following folk dances with their primary rhythmic instrument:
List I: (Folk Dance)
P. Garba
Q. Bhangra
R. Baul
S. Lavani
List II: (Primary Rhythmic Instrument)
1. Dholki
2. Dhol
3. Dholak / Tabla
4. Duggi / Khamak
(A) P-1, Q-2, R-3, S-4
(B) P-2, Q-1, R-4, S-3
(C) P-4, Q-3, R-2, S-1
(D) P-3, Q-2, R-4, S-1

111. Which term defines the spontaneous, rhyming lyrical verses sung in Punjabi folk music, especially during Giddha or Bhangra?
(A) Boliyan
(B) Sargam
(C) Tarana
(D) Nom-Tom

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112. What is the cause of the distinct 'twang' sound produced by the 'Khamak' or 'Gubgubi' instrument?
(A) Blowing air through a specialized split bamboo reed
(B) Plucking a string attached to a drum skin
(C) Striking two solid wooden blocks together rhythmically
(D) Bowing a single string with traditional horsehair

113. Identify the correct statement regarding 'Gondhal'.
(A) It is a classical vocal style of Karnataka.
(B) It is a dramatic folk art performed by the Gondhali community in Maharashtra.
(C) It is a stringed instrument of Bengal.
(D) It is performed strictly in complete silence.

114. Which of the following is an incorrect pair of Raga and its associated folk time/season?
(A) Raga Bhairavi - Midnight
(B) Raga Malhar - Monsoon
(C) Raga Kafi - Hori/Spring
(D) Raga Desh - Monsoon/Harvest

115. Consider the following statements about the 'Kamrupi Lokgeet':
I. It is a popular form of folk music from Assam.
II. It expresses thoughts on daily life, devotion, and nature.
III. It strictly uses the 16-beat Teental.
IV. It uses a very sweet, distinct melodic structure native to the Kamrup region.
Which of the above statement(s) is/are correct?
(A) II, III, and IV
(B) I, III, and IV
(C) I, II, and IV
(D) I, II, and III

116. Which of the following is the most appropriate categorization for the 'Santoor' before its integration into classical music?
(A) A South Indian temple drum
(B) A Rajasthani wind instrument
(C) A Bengali bowed instrument
(D) A Kashmiri folk instrument (Shatatantri Veena)

117. Read the given description and answer the question that follows:
"A singer in Rajasthan is performing a slow, highly embellished song singing the praises of historical Rajput kings, patronized by the royalty." Which folk style is this?
(A) Bhatiali
(B) Jugni
(C) Maand
(D) Lavani

118. Which rhythm is defined as having an uneven, syncopated 7-beat structure, popular in light and some folk music?
(A) Kaharva
(B) Roopak
(C) Dadra
(D) Teental

119. Consider the following statements regarding the tribal music of Bastar:
Statement I: The 'Muria' tribal dances of Bastar (Chhattisgarh) prominently feature the 'Mandri' drum.
Statement II: These tribal music forms are heavily influenced by modern Bollywood music.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

120. Consider the following statements regarding the 'Langa' community:
I. They are traditional folk musicians from Rajasthan.
II. They predominantly play the Sindhi Sarangi and Algoza.
III. Their repertoire includes songs for births, weddings, and praise of patrons.
IV. They only perform purely instrumental music without vocals.
V. They are largely Muslim but sing songs of Hindu deities as well, showing syncretism.
Which of the above statement(s) is/are correct?
(A) I, II, III, and V
(B) I, II, IV, and V
(C) II, III, IV, and V
(D) I, III, IV, and V

121. What is the fundamental definition of a 'work song' in folk traditions?
(A) A song composed exclusively for the royal king's court
(B) A song written for competitive classical music exams
(C) A song to synchronize labor and reduce fatigue
(D) A song performed only during periods of silent meditation

122. Which of the following is the correct pair of a folk instrument and its defining characteristic?
(A) Shankh - Produced from a large seashell
(B) Tumbak - Played with a bow
(C) Ektara - Has 22 strings
(D) Flute - Covered with animal hide

123. Which state is an exception to the widespread use of the Tabla in folk music, instead relying heavily on the Edakka, Chenda, and Maddalam?
(A) Uttar Pradesh
(B) Bihar
(C) Madhya Pradesh
(D) Kerala

124. The phenomenon of regional folk music evolving into classical 'Desi' Ragas (like Jaunpuri or Pahari) is an example of which musical concept?

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(A) Margi to Laukika degradation
(B) Folk-Classical continuum (Sanskritization of music)
(C) Total isolationism
(D) Instrumental deterioration

125. Given below are two statements, one is labelled as Assertion (A) and the other is labelled as Reason (R):
Assertion (A): Folk music relies heavily on local dialects and languages rather than Sanskrit.
Reason (R): Folk music aims to communicate direct, relatable emotions and daily life experiences to the common people.
In the light of the above statements, choose the correct answer:
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

126. Identify the incorrect statement about the 'Pilu' Raga as used in folk music.
(A) It is frequently used in Thumri and light folk music.
(B) It evokes a romantic and sometimes melancholic mood.
(C) It is highly popular in the folk traditions of North India.
(D) It strictly prohibits any use of accidental notes.

127. Which of the following best explains the cause of the decline of pure folk music forms in the late 20th century?
(A) Modern pop music and rural urbanization
(B) The introduction of formal written notation.
(C) The banning of all folk instruments by the state.
(D) The extreme complexity of regional folk scales.

128. Read the given description and answer the question that follows:
"A singer from Punjab uses a high-pitched, open-throated voice to sing a narrative ballad about the tragic love story of Heer and Ranjha." This is an example of which folk narrative?
(A) Abhang
(B) Kissa (Qissa)
(C) Ovi
(D) Pandavani

129. Which of the following is the most appropriate description of a 'Mela' in the context of folk traditions?
(A) A strict conference for classical music theory
(B) A fair for cultural and folk exchange
(C) A specialized type of stringed folk instrument
(D) A complex rhythmic cycle in classical music

130. Match the following folk performers with their primary region:
List I: (Folk Performer)
P. Bhikhari Thakur
Q. Ila Arun
R. Purna Das
S. Surinder Kaur
List II: (Primary Region)
1. Punjab
2. Rajasthan
3. Bihar
4. Bengal
(A) P-3, Q-2, R-4, S-1
(B) P-1, Q-2, R-3, S-4
(C) P-4, Q-3, R-2, S-1
(D) P-2, Q-1, R-4, S-3

131. Which of the following rhythms correctly defines 'Dadra' Tala?
(A) 8 beats (4+4)
(B) 7 beats (3+2+2)
(C) 6 beats (3+3)
(D) 10 beats (2+3+2+3)

132. Arrange the historical stages of Indian musical literature regarding the mention of folk/regional music in chronological order:
I. Vedas (Sama Veda Gramageya)
II. Natyashastra (Mention of regional styles)
III. Brihaddeshi (Matanga's definition of Desi)
IV. Sangeet Ratnakara (Detailed classification of Prabandhas and Desi Ragas)
(A) I, II, III, IV
(B) I, III, II, IV
(C) II, I, III, IV
(D) III, II, IV, I

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133. Which of the following is a correct pair of an Indian festival and its core mythological basis heavily sung in its folk songs?
(A) The celebration of the birth of Lord Krishna.
(B) The ritual worship of Lord Shiva in the mountains.
(C) Victory of Durga over Mahishasura.
(D) The historical victory of Lord Rama in the epic.

134. Consider the following statements regarding the 'Santoor':
Statement I: The 'Santoor' is played by striking the strings with light wooden mallets called Mezrabs.
Statement II: The Santoor is primarily a percussion instrument with no melodic capability.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

135. Consider the following statements about 'Pandavani':
I. It involves the narration of tales from the Mahabharata.
II. The lead performer holds a Tambura, which is used symbolically as a mace (Gada), bow, or flute during the performance.
III. It is widely performed in Chhattisgarh.
IV. It uses a very soft, whisper-like vocal technique exclusively.
Which of the above statement(s) is/are correct?
(A) I, III, and IV
(B) II, III, and IV
(C) I, II, and IV
(D) I, II, and III

136. Which of the following is an exception to the group of instruments primarily used in Rajasthani folk music?
(A) Edakka
(B) Kamaicha
(C) Khartal
(D) Morchang

137. Identify the incorrect statement regarding the 'Morchang'.
(A) It is a specialized type of metal jaw harp.
(B) It is placed between the teeth and then struck.
(C) A massive drum played with heavy sticks.
(D) The player's own mouth acts as a sound resonator.

138. Why do women's folk songs (like Ovi or Jatsari) often contain a steady, repetitive rhythm?
(A) To match the rhythm of daily manual chores.
(B) Because women were socially forbidden from fast songs.
(C) To strictly imitate the Teental of classical traditions.
(D) Because they only had access to large drums to play.

139. Which concept best describes the adaptation of a rural folk tune into a Bollywood film song while retaining its original regional dialect and rhythm?
(A) Gradual marginalization of regional styles.
(B) Complete classicalization of folk melodies.
(C) Simple translation into notation software.
(D) Folk-Pop Fusion and Popularization.

140. Consider the following statements about the 'Chhath' festival and its music:
I. It is primarily celebrated in Bihar, Jharkhand, and parts of UP.
II. The songs are dedicated to the Sun God (Surya) and Chhathi Maiya.
III. It involves strict fasting and ritual bathing in rivers.
IV. The folk songs are mostly sung by women.
V. The music utilizes heavy Western electronic instrumentation traditionally.
Which of the above statement(s) is/are correct?
(A) I, II, IV, and V
(B) I, II, III, and IV
(C) II, III, IV, and V
(D) I, III, IV, and V

141. What is the fundamental definition of a 'Ballad' in Indian folk music?
(A) A purely instrumental piece without any vocals.
(B) A short 2-line couplet lacking a rhythmic pulse.
(C) A narrative song about historical heroes.
(D) A formal classical treatise regarding Tala theory.

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142. Which of the following correctly describes the 'Chimta'?
(A) An aerophone made from a natural bamboo piece.
(B) An idiophone made of wood with no metal parts.
(C) A membranophone originating from rural Bengal.
(D) Iron tongs equipped with brass jingles.

143. Which is an incorrect pair of an instrument and its structural classification?
(A) Pungi - Ghana
(B) Dholak - Avanaddha
(C) Ravanhattha - Tata
(D) Bansuri - Sushir

144. Read the given description and answer the question that follows:
"During the onset of the monsoon, villagers sing songs celebrating the rains, the blooming of nature, and the swinging of young women." What is the generic term for this type of seasonal song in Uttar Pradesh?
(A) Bihu
(B) Kajri
(C) Baul
(D) Bhangra

145. Given below are two statements, one is labelled as Assertion (A) and the other is labelled as Reason (R):
Assertion (A): Folk music heavily utilizes anhemitonic pentatonic scales (5 notes without semitones, like Bhupali or Durga).
Reason (R): Pentatonic scales are naturally resonant, easy to sing without formal vocal training, and inherently melodic.
In the light of the above statements, choose the correct answer:
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

146. Which of the following best defines the 'Kaharva' Tala?
(A) An 8-beat cycle divided into two halves.
(B) A 7-beat cycle typically divided into 3+2+2.
(C) A 16-beat cycle used in classical dance forms.
(D) A 10-beat cycle found in devotional singing styles.

147. Consider the following statements regarding the 'Tumbak':
Statement I: The 'Tumbak' is a goblet drum used in Kashmiri folk music.
Statement II: Goblet drums have no counterpart in Middle Eastern music, making the Tumbak entirely native to South India.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

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148. Which is the correct pair of a dance and the festival it is predominantly associated with?
(A) Bhangra - Diwali
(B) Bihu - Holi
(C) Garba - Eid
(D) Dandiya Raas - Navratri

149. The cause of the highly rhythmic and energetic nature of the 'Dhak' drum beats during Durga Puja is:
(A) To gradually lull the festival audience to sleep.
(B) To strictly follow the slow tempo of Dhrupad.
(C) To induce trance and mirror Durga's energy.
(D) Because the drum is physically too heavy to play.

150. Match the following folk music types with their primary emotion/theme:
List I: (Folk Music Type)
P. Bidesia
Q. Alha
R. Sohar
S. Phag / Hori
List II: (Primary Emotion/Theme)
1. Heroic / Martial
2. Celebration of Spring / Colors
3. Longing for migrated lover
4. Joy of childbirth
(A) P-1, Q-2, R-3, S-4
(B) P-3, Q-1, R-4, S-2
(C) P-4, Q-3, R-2, S-1
(D) P-2, Q-4, R-1, S-3

151. Which is an exception to the typical North Indian folk forms, being exclusively rooted in the Devadasi or temple traditions of the South before adapting into mainstream culture?
(A) Nautanki from North India.
(B) Tamasha from Maharashtra.
(C) Bhavai from rural Gujarat.
(D) Sadir or Kuravanji.

152. Which classical concept describes the rhythmic patterns (like double or triple speed) often spontaneously created by Dholak players in folk performances?
(A) Laya-baant / Layakari
(B) Meend
(C) Gamak
(D) Shruti

153. Identify the correct statement about 'Baul' philosophy as expressed in their music.
(A) Adhering strictly to orthodox Vedic rituals.
(B) Promoting various rigid caste-based hierarchies.
(C) Seeking the "Moner Manush" within oneself.
(D) Relying entirely on Persian lyrical structures.

154. What is the most appropriate description of a 'Jugalbandi' in the context of folk music?
(A) A competitive vocal duel between singers.
(B) A solo instrumental piece for the flute.
(C) A slow and melancholic musical dirge.
(D) A strict system of classical music notation.

155. Consider the following statements about the 'Giddha' dance:
I. It is performed primarily by women in Punjab.
II. It features clapping and the singing of 'Boliyan'.
III. It is an aggressive martial arts display.
IV. It is traditionally performed without the heavy Dhol, relying on clapping or a small Dholki.
Which of the above statement(s) is/are correct?
(A) II, III, and IV
(B) I, II, and III
(C) I, III, and IV
(D) I, II, and IV

156. Which term correctly defines the melodic refrains or catchphrases that repeat at the end of every stanza in a folk song?
(A) Antara
(B) Mukhda / Sthaayi
(C) Sanchari
(D) Abhog

157. Which is an incorrect statement regarding the 'Algoza'?
(A) It requires continuous or circular breathing.
(B) It is a double flute.
(C) It is a type of stretched membranophone.
(D) It is heavily used in Punjabi and Sindhi folk music.

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158. Read the given description and answer the question that follows:
"A singer is performing a traditional song praising the local deity of a village. The song is not written in any text but has been sung in the village for 200 years." This best illustrates:
(A) Margi Sangeet
(B) Notation System
(C) Western harmonization
(D) Oral Tradition

159. Consider the following statements regarding the 'Tari' (or 'Tarpa'):
Statement I: The 'Tari' or 'Tarpa' is played exclusively during the winter harvest in tribal Maharashtra/Gujarat.
Statement II: The instrument is considered sacred, and specific taboos exist regarding when it can be played.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

160. Consider the following features of the 'Manganiyar' music:
I. They use the Kamaicha as a primary instrument.
II. Their music uses complex microtonal slides and ornamentation resembling classical music.
III. They perform exclusively in complete silence.
IV. Their patrons are traditionally local Hindu Rajput communities.

V. They incorporate the Khartal for highly complex rhythmic displays.

Which of the above statement(s) is/are correct?

(A) I, II, IV, and V
(B) I, II, IV, and V
(C) II, III, IV, and V
(D) I, II, III, and IV

161. What is the fundamental cause of the diverse variety of folk instruments across India?

(A) Standardized government manufacturing policies.
(B) Local availability of various natural materials.
(C) A single central factory producing all instruments.
(D) The mass import of instruments from western Europe.

162. Which of the following correctly pairs a state with its famous harvest festival?

(A) Kerala - Onam
(B) Punjab - Pongal
(C) Tamil Nadu - Lohri
(D) Assam - Navratri

163. Which folk music form is an exception to the use of highly energetic, fast tempos, instead being traditionally slow, drawn-out, and deeply melancholic?

(A) Bhangra
(B) Garba
(C) Bhatiali (Boatman songs)
(D) Dandiya

164. Why do 'Sohar' songs not only celebrate birth but also often reflect:

(A) The strict laws of modern thermodynamics.
(B) Complex and technical mathematical Tala cycles.
(C) The political history of British colonialism.
(D) Social dynamics and household family roles.

165. Given below are two statements, one is labelled as Assertion (A) and the other is labelled as Reason (R):

Assertion (A): Regional folk festivals like Bihu and Pongal are directly tied to the agrarian calendar.

Reason (R): Agrarian societies' livelihoods depend entirely on natural cycles of sowing and harvesting, making these events central to cultural survival and celebration.

In the light of the above statements, choose the correct answer:

(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

166. Which is the most appropriate definition of 'Ovi'?

(A) A drum used in various martial arts training.
(B) A short Maharashtrian couplet for chores.
(C) A sophisticated classical dance from the South.
(D) A type of wind instrument made from wood.

167. Identify the incorrect pair of an instrument and the state it is most commonly associated with.

(A) Pepa - Assam
(B) Kamaicha - Rajasthan
(C) Ektara - Bengal
(D) Chenda - Punjab

168. Which correct statement describes the 'Ravanhattha'?

(A) It consists of a half coconut shell resonator covered with membrane and a bamboo neck.
(B) It is a massive drum played during Durga Puja.
(C) It is a modern electronic synthesizer.
(D) It is only played by blowing air into it.

169. Read the given description and answer the question that follows:

"A community in Gujarat gathers in a circle around a centrally lit lamp or a picture of Goddess Amba, clapping and singing in a rhythmic pattern that accelerates over time." This performance is:

(A) Lavani
(B) Giddha
(C) Garba
(D) Bihu

170. Match the following seasonal songs with the season they celebrate:

List I: (Seasonal Song)

P. Kajri

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Q. Phag/Hori
R. Baramasa
S. Chaiti

List II: (Season)
1. Spring / Holi
2. All 12 months / changing seasons
3. Monsoon
4. Post-Spring / Chaitra month

(A) P-3, Q-1, R-2, S-4
(B) P-1, Q-2, R-3, S-4
(C) P-4, Q-3, R-2, S-1
(D) P-2, Q-4, R-1, S-3

171. Which is an exception to the usual rule that folk music is passed entirely orally, as its lyrics were extensively written down and integrated into the compositions of a famous Nobel Laureate?
(A) Traditional Punjabi Bhangra music.
(B) High-energy Maharashtrian Lavani.
(C) Narrative Pandavani from Chhattisgarh.
(D) Baul music integrated by Tagore.

172. Arrange the following folk forms geographically from North to South India:
I. Chakri (Kashmir)
II. Maand (Rajasthan)
III. Lavani (Maharashtra)
IV. Villu Pattu (Tamil Nadu)
(A) I, II, III, IV
(B) I, III, II, IV
(C) II, I, III, IV
(D) IV, III, II, I

173. What competency is required to identify that the folk tune 'Jugni' often uses the scale of Raga Kafi or Asavari?
(A) Advanced knowledge of Western vocal harmony.
(B) Personal ability to perform the Bhangra dance.
(C) Mapping Swaras between classical and folk.
(D) Technical knowledge regarding instrument making.

174. Consider the following statements regarding Sambalpuri music:
Statement I: The 'Nisan' and 'Tasha' are prominent percussion instruments used in Odisha's Sambalpuri music.
Statement II: These instruments provide a very soft, melodic drone.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

175. Consider the following statements about 'Lavani':
I. It has two main types: Nirguni (philosophical) and Shringari (erotic/ romantic).
II. It is characterized by extremely fast-paced footwork and expressive gestures.
III. The Dholki is the primary percussion instrument.
IV. It is historically associated with the Peshwa era in Maharashtra.
Which of the above statement(s) is/are correct?
(A) I, II, III, and IV
(B) I, II, and III
(C) II, III, and IV
(D) I, III, and IV

176. Which of the following correctly describes 'Bhatiali'?
(A) A martial arts song originating in Punjab.
(B) Songs sung by the boatmen of Bengal.
(C) A fast-paced dance song from Rajasthan.
(D) A formal classical music theory treatise.

177. The 'Ghumura' dance of Odisha takes its name from:
(A) A type of local flower found in Odisha.
(B) A pitcher drum tied to dancers' chests.
(C) A legendary historical king of the region.
(D) A major river flowing through rural Odisha.

178. Identify the incorrect statement regarding the 'Dappu' or 'Dafli'.
(A) It is a large frame drum.
(B) It is widely used in South Indian folk forms and marches.
(C) It is a complex multi-stringed instrument played with a bow.
(D) It is played with sticks or bare hands.

179. What is the main cause of the heavy use of cymbals (Manjira/Jhanjh) in large outdoor folk processions?
(A) Because they are the only instruments allowed.
(B) To intentionally mimic the sound of heavy

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rain.
(C) To provide sound that pierces through noise.
(D) Because they naturally absorb background sound.

180. Consider the following statements about the 'Pushkar Fair':
I. It is held annually in Rajasthan.
II. It coincides with the full moon of Kartik.
III. It features performances by traditional Bhopa and Kalbelia artists.
IV. It is strictly a silent religious retreat.
V. It involves massive camel and livestock trading.
Which of the above statement(s) is/are correct?
(A) I, II, IV, and V
(B) II, III, IV, and V
(C) I, III, IV, and V
(D) I, II, III, and V

181. Which is the most appropriate definition of the 'Langa' musical style?
(A) A slow-tempo boatman song from Bengal.
(B) A percussion-based martial arts drum rhythm.
(C) Professional caste music with rich vocals.
(D) A sophisticated form of classical court dance.

182. Which of the following is a correct pair of a North Indian folk song and its underlying core theme?
(A) Banna-Banni - Funerary rites
(B) Bidesia - Migration and separation
(C) Sohar - Marriage
(D) Alha - Harvest

183. Which folk form is an exception to the heavily male-dominated martial arts dances, being a purely female graceful circular dance from Gujarat?
(A) Chhau
(B) Gatka
(C) Kalaripayattu
(D) Garba

184. Applying knowledge of musical scales, the famous Rajasthani folk song "Kesariya Balam" is traditionally sung in which Raga-like melodic framework?
(A) Maand
(B) Darbari
(C) Miyan Ki Malhar
(D) Bhairav

185. Given below are two statements, one is labelled as Assertion (A) and the other is labelled as Reason (R):
Assertion (A): The Baul singers of Bengal heavily utilize the Ektara or Dotara.
Reason (R): These simple, lightweight instruments allow them to sing, dance, and travel freely while maintaining an active rhythm and drone.
In the light of the above statements, choose the correct answer:
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

186. Which of the following defines the 'Alha' folk genre?
(A) A heroic ballad from the Bundelkhand region.
(B) A sweet and melodic lullaby from Kerala.
(C) A rhythmic harvest song originating in Punjab.
(D) A traditional boatman song from rural Bengal.

187. Consider the following statements regarding the 'Nautanki':
Statement I: 'Nautanki' is a popular folk operatic theater form in North India.
Statement II: Nautanki performances traditionally make heavy use of the Nagada (kettledrum) and harmonium.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

188. Identify the correct statement regarding 'Bhawaiya'.
(A) A classical dance form found in Tamil Nadu.
(B) Folk music for mahouts and buffalo grazers.
(C) A rhythmic martial arts drum pattern style.
(D) A traditional instrument made purely of brass.

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189. What is the cause of the distinct 'buzzing' sound in the drone of the Tambura or Ektara?
(A) The strings being manufactured from rubber.
(B) The body being filled with pressurized water.
(C) A thread inserted between string and bridge.
(D) Striking the instrument with a solid metal rod.

190. Match the following states with their traditional folk theatre forms:
List I: (State)
P. Maharashtra
Q. Gujarat
R. Uttar Pradesh
S. Karnataka
List II: (Folk Theatre Form)
1. Bhavai
2. Tamasha
3. Yakshagana
4. Nautanki
(A) P-1, Q-2, R-3, S-4
(B) P-4, Q-3, R-2, S-1
(C) P-3, Q-4, R-1, S-2
(D) P-2, Q-1, R-4, S-3

191. Which of the following is the most appropriate description of 'Yakshagana'?
(A) Karnataka theater with dance and music.
(B) A purely instrumental regional folk tradition.
(C) A specialized type of stringed folk instrument.
(D) A major harvest festival originating in Punjab.

192. Which is the correct pair of a rhythmic instrument and its playing style?
(A) Dholak - Played with a specialized horsehair bow.
(B) Tabla - Finger and palm playing with syllables.
(C) Khartal - Plucked with the fingers like a guitar.
(D) Shehnai - Struck with a heavy wooden drum stick.

193. Which folk music concept is an exception to secular entertainment, functioning purely to induce trance and spirit possession in regional rituals?
(A) Bhavai performance from Gujarat.
(B) Ritualistic or Shamanic folk music.
(C) Bidesia songs found in Bihar.
(D) Chaiti songs sung in the spring.

194. Read the given description and answer the question that follows:
"A group of women in Punjab sing emotional, sometimes teasing songs directed at the bridegroom and his family during a wedding." What are these songs called?
(A) Sithniyan
(B) Baul
(C) Bhatiali
(D) Alha

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195. Consider the following statements about the 'Pena' instrument:
I. It is the traditional instrument of the Meitei community in Manipur.
II. It consists of a bamboo rod fixed to a coconut shell.
III. It is played with a bow called 'Cheijing'.
IV. It is widely used in Punjabi Bhangra.
Which of the above statement(s) is/are correct?
(A) I, III, and IV
(B) II, III, and IV
(C) I, II, and III
(D) I, II, and IV

196. Which term correctly defines the 'Sindhi Sarangi'?
(A) A traditional wind instrument found in Bengal.
(B) A specialized type of drum used in Kerala.
(C) A formal system of classical music notation.
(D) A bowed string instrument from Rajasthan.

197. Identify the incorrect statement about 'Gatka'.
(A) It is a traditional martial art associated with Sikhism in Punjab.
(B) The performances are often accompanied by the aggressive beating of the Dhol.
(C) It is strictly a female-only romantic dance.
(D) It is displayed during festivals like Baisakhi and Hola Mohalla.

198. The 'Rasiya' folk songs of the Braj region are primarily focused on the themes of:

(A) The heroic wars involving historical Rajputs.
(B) Playful interactions of Krishna and Radha.
(C) The spiritual life and times of Sufi saints.
(D) The agricultural harvest patterns in Bengal.

199. The cause for adapting the harmonium into Indian folk music, despite its non-Indian tuning, is:
(A) Its ability to reproduce Shruti microtones.
(B) Historical British law mandating its use.
(C) Invention by a famous Indian music saint.
(D) Loud volume and steady drone for singing.

200. Consider the following statements regarding the 'Surajkund Crafts Mela':
I. It is held annually in Haryana.
II. It showcases the richness of handicrafts, handlooms, and cultural folk heritage of India.
III. Each year, it features a 'Theme State' whose arts and folk music are highlighted.
IV. Open-air theaters (Chaupals) host traditional folk dances and music throughout the event.
V. It exclusively features Western classical symphony orchestras.
Which of the above statement(s) is/are correct?
(A) I, II, III, and IV
(B) I, II, IV, and V
(C) II, III, IV, and V
(D) I, III, IV, and V

201. Which of the following correctly describes 'Dollu Kunitha'?
(A) A specialized stringed instrument of Bengal.
(B) A quiet song for meditation and reflection.
(C) A Karnataka drum dance with singing.
(D) A formal classical vocal performance style.

202. What is the most appropriate description of 'Karakattam'?
(A) Tamil Nadu dance with a balanced pot.
(B) A complex martial art form from Punjab.
(C) A specialized type of wind instrument.
(D) A harvest song originating from Assam.

203. Which is an incorrect pair of a folk theatre form and its state?
(A) Mach - Madhya Pradesh
(B) Jatra - West Bengal
(C) Therukoothu - Tamil Nadu
(D) Bhavai - Kerala

204. Read the given description and answer the question that follows:
"During the Holi festival, villagers in Uttar Pradesh gather to sing semi-classical folk songs characterized by playful and sometimes explicit lyrics about throwing colors." This form is called:
(A) Kajri
(B) Hori / Phag
(C) Bidesia
(D) Baul

205. Consider the following statements regarding the 'Gondhal':
Statement I: 'Gondhal' is a ritualistic folk art of Maharashtra dedicated to Goddesses like Tulja Bhavani.
Statement II: The performers, known as Gondhalis, use the Sambhal (a double drum) and Tuntuna.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

206. Which rhythmic cycle is the famous Gujarati Garba primarily based upon?
(A) Teental and Ektal
(B) Jhaptal and Roopak
(C) Dhamar and Chautal
(D) Dadra and Kaharva

207. Identify the correct statement regarding 'Jugni'.
(A) A narrative device in Punjabi folk music.
(B) A massive percussion drum found in Odisha.
(C) A formal classical treatise on music theory.
(D) A song style sung exclusively in Bengal.

208. Which folk instrument is an exception to acoustic instruments, as it essentially serves as a rhythmic fire-tong with cymbals attached?
(A) Bansuri
(B) Chimta
(C) Algoza
(D) Pungi

209. What is the fundamental definition of the 'Tuntuna'?
(A) A specialized type of classical wind flute.
(B) A Maharashtrian single-string instrument.
(C) A massive bell used in North Indian temples.

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(D) A rhythmic cycle consisting of 12 beats.

210. Match the following performer and instrument:
List I: (Performer)
P. Purna Das
Q. Teejan Bai
R. Manganiyar community
S. Langa community
List II: (Primary Instrument)
1. Baul (Ektara/Dotara)
2. Tambura (symbolic)
3. Kamaicha
4. Sindhi Sarangi
(A) P-1, Q-2, R-3, S-4
(B) P-4, Q-3, R-2, S-1
(C) P-2, Q-1, R-4, S-3
(D) P-3, Q-4, R-1, S-2

211. Which folk music concept best explains why a Rajasthani folk singer's vocal throw is significantly louder and higher-pitched than a classical Dhrupad singer's?
(A) Folk singers lack any concept of volume.
(B) Classical singers are legally forbidden to yell.
(C) Performance in open desert environments.
(D) It is a direct imitation of European opera.

212. Read the given description and answer the question that follows:
"A Baul singer wanders from village to village, singing about the 'Moner Manush' and rejecting material wealth and caste." This reflects the influence of which philosophical movement on folk music?
(A) Industrial revolution
(B) Western Enlightenment
(C) Colonialism
(D) Bhakti and Sufi movements

213. Consider the following statements regarding the 'Maddalam':
Statement I: The 'Maddalam' is a heavy, double-headed drum from Kerala used in traditional temple and folk performances.
Statement II: The Maddalam is played exclusively with metal sticks.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

214. Which rhythmic cycle (Tala) consists of 14 beats and is famously associated with the 'Hori' and classical 'Dhamar' styles, though its looser versions are found in folk?
(A) Dadra
(B) Deepchandi / Dhamar
(C) Teental
(D) Kaharva

215. Identify the incorrect statement regarding 'Bihu' songs (Bihu Geet).
(A) They are characterized by a distinct, rapid rhythm played on the Dhol.
(B) The lyrics often evoke nature, love, and youth.
(C) The Pepa (horn) and Gogona (jaw harp) are signature instruments used.
(D) They are traditionally sung in the biting cold of December.

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216. Which of the following correctly defines the 'Gogona'?
(A) A vibrating bamboo jaw harp used in Bihu music
(B) A massive drum used in Punjab
(C) A bowed string instrument from Rajasthan
(D) A wind instrument from Kerala

217. The widespread use of the 'Dhol' across almost all Indian states for festive folk music is caused primarily by:
(A) Its extreme technical difficulty to perform.
(B) Its ability to play microtonal Raga melodies.
(C) Resonant sound that induces movement.
(D) The official standardization by government.

218. What is the most appropriate description of a 'Bhopa'?
(A) A Rajasthani priest-singer of epics.
(B) A sophisticated classical dancer of Tamil Nadu.
(C) A complex rhythmic drum pattern for dance.
(D) A specialized type of Bengal boatman song.

219. Which is the correct pair of a North Indian folk song and its language/dialect?
(A) Bhatiali - Punjabi
(B) Powada - Bengali
(C) Bhangra - Marathi
(D) Bidesia - Bhojpuri

220. Which folk music form is an exception to group singing, often being a solitary, introspective song sung by camel herders or wanderers in the desert?
(A) Garba
(B) Dohe / solitary desert cries (e.g., Kurja)
(C) Bihu
(D) Giddha

221. Applying knowledge of organology, the 'Edakka' of Kerala is unique among membranophones because:
(A) It is manufactured entirely from solid metal.
(B) It is played by blowing into it like a flute.
(C) Squeezing lacing alters melodic pitch.
(D) It features a total of exactly 22 strings.

222. Read the given description and answer the question that follows:
"A group performs a street play in Maharashtra, using robust humor, double-entendres, and lively Lavani music to entertain the masses." This theatre form is:
(A) Nautanki
(B) Bhavai
(C) Yakshagana
(D) Tamasha

223. Consider the following statements regarding the evolution of folk music:
Statement I: Folk music is a static art form that has never changed over centuries.
Statement II: Folk music is highly dynamic, constantly absorbing contemporary influences while retaining its core cultural identity.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

224. Which of the following defines 'Bhand Pather'?
(A) A traditional boatman song found in Bengal.
(B) Kashmiri theater with music and dance.
(C) A specialized stringed instrument of Rajasthan.
(D) A harvest festival originating in Tamil Nadu.

225. Identify the incorrect statement regarding the 'Khol'.
(A) It is primarily associated with the Baul and Kirtan music of Bengal and Assam.
(B) It is played with a bow.
(C) It is a terracotta drum.
(D) It has a much smaller treble head compared to its bass head.

226. What is the fundamental cause of the repetitive, refrain-heavy structure of folk songs?
(A) To facilitate memorization and sing-alongs.
(B) Because classical music banned complex parts.
(C) A lack of diverse regional lyrical vocabulary.
(D) To intentionally make the regional songs shorter.

227. Which is the most appropriate classification for 'Panihari' songs?
(A) Songs performed traditionally at a funeral.
(B) Rhythmic patterns for martial arts drumming.
(C) Songs sung while fetching water.
(D) Sophisticated classical Dhrupad compositions.

228. Which is the correct pair of a famous folk artist and their primary contribution?
(A) Pt. Ravi Shankar - Lavani
(B) Ustad Bismillah Khan - Baul
(C) Teejan Bai - Bhangra
(D) Bhikhari Thakur - Bidesia (Bhojpuri folk theatre)

229. Which region is an exception to the dominance of the Tabla or Dholak, instead utilizing the unique 'Ghumot' and 'Kashale' in its regional folk songs?
(A) Punjab
(B) Kashmir
(C) Goa
(D) Assam

230. The integration of the 'Dhol Tasha' pathaks (troupes) is a hallmark of the Ganesh Chaturthi festival in which state?
(A) Punjab
(B) Maharashtra
(C) Kerala
(D) West Bengal

231. Read the given description and answer the question that follows:
"A singer performs verses of Kabir using a simple

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Ektara, focusing entirely on the philosophical message rather than complex musical ornamentation." This style is best described as:
(A) Khayal
(B) Tarana
(C) Chaiti
(D) Nirguni Bhajan / Folk Bhakti

232. Consider the following statements regarding the 'Mohuri':
Statement I: The 'Mohuri' is a traditional wind instrument from Odisha, similar to the Shehnai.
Statement II: It is predominantly used in classical Sitar concerts.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

233. Which rhythmic cycle heavily features a 3/4 or 6/8 feel, making it incredibly common in light folk dances like the Garba?
(A) Teental
(B) Jhoomra
(C) Dadra
(D) Tilwada

234. Identify the incorrect statement about the 'Kalbelia' dance and music.
(A) It is performed by the Kalbelia (snake charmer) community of Rajasthan.
(B) The primary instrument used is the Pungi or Been.
(C) The dance movements mimic the serpentine movements of a snake.
(D) It is an ancient martial art form of Kerala.

235. What is the fundamental definition of the 'Bhuang'?
(A) A type of classical dance
(B) A classical notation system
(C) A massive temple bell
(D) A native string instrument used by the Santhal tribe

236. Which is the correct pair of an instrument and its primary structural material?
(A) Ektara - Solid brass
(B) Shankh - Conch shell
(C) Pungi - Pure gold
(D) Dholak - Glass

237. Which state's folk music is an exception, widely using the 'Rabab' and 'Santoor' which bear a heavy Central Asian/Persian influence?
(A) Tamil Nadu
(B) Kerala
(C) Kashmir
(D) Odisha

238. Why are 'Lullabies' (Lori) considered universally as folk music regardless of the region?
(A) Because they strictly follow the Natya Shastra.
(B) Because they are sung by professional males.
(C) Because they require formal 10-year training.
(D) Orally transmitted songs to soothe infants.

239. Read the given description and answer the question that follows:
"During a harvest festival in Punjab, a massive bonfire is lit. People circle the fire, throw puffed rice into it, and sing songs of Dulla Bhatti." Which festival is this?
(A) Lohri
(B) Baisakhi
(C) Diwali
(D) Teej

240. Consider the following statements regarding the materials used for instruments:
Statement I: Folk instruments are almost always made from locally available, natural materials.
Statement II: This local sourcing results in slight variations in the pitch and tone of folk instruments even within the same village.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

241. Which of the following is the most appropriate description of a 'Thumri' in relation to folk music?
(A) A strict classical form with no folk roots.
(B) Semi-classical form with folk influence.
(C) A purely instrumental rhythmic drum pattern.
(D) A South Indian style of regional martial art.

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242. Identify the incorrect statement regarding the 'Ghumat' instrument of Goa.
(A) It is an earthen pot drum.
(B) It traditionally used the skin of the monitor lizard.
(C) It is played heavily during the Ganesh Chaturthi festival in Goa.
(D) It is a bowed string instrument imported from Europe.

243. The energetic and rapid nature of the 'Bhangra' rhythm is fundamentally caused by:
(A) The slow and melodic bowing of the Sarangi.
(B) The continuous drone held by the Tambura.
(C) Complex Dhol polyrhythms using two sticks.
(D) A pre-recorded electronic beat for dancing.

244. Which is the correct pair of a tribal dance/music form and its region?
(A) Bihu - Maharashtra
(B) Garba - West Bengal
(C) Lavani - Assam
(D) Dhimsa - Araku Valley (Andhra Pradesh)

245. Which of the following is an exception to the strictly recreational nature of folk music, as it serves as a method of historical record-keeping and genealogical tracing?
(A) Modern Bollywood remixes for rural parties.
(B) Electronic DJ mixes performed at weddings.
(C) Songs by Bhats and Charans of Rajasthan.
(D) Purely instrumental and solitary flute solos.

246. A folk song that tells the epic story of a hero over a duration of several hours or nights is known as a:
(A) Formal Khayal vocal music performance.
(B) Ballads and epic narrative poems.
(C) A short and melodic light thumri piece.
(D) A technical Tihai rhythmic conclusion.

247. Read the given description and answer the question that follows:
"Women in a Rajasthani village sing songs to the 'Kurja' (a migratory bird), asking it to carry a message to their husbands working far away." This is an example of a:
(A) Shaurya Geet (Song of bravery)
(B) Lori (Lullaby)
(C) Kirtan (Devotional song)
(D) Viraha Geet (Song of separation)

248. Consider the following statements regarding community participation in folk music:
Statement I: Folk music thrives heavily on community participation rather than a strict performer-audience divide.
Statement II: The use of a simple, repeating chorus allows everyone in the community to join the singing easily.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

249. Which Raga is heavily characterized by its origins in the folk tunes of the hills (Pahad) and is extremely popular in light classical and folk compositions?
(A) Raga Darbari
(B) Raga Miyan Malhar
(C) Raga Pahari
(D) Raga Shree

250. Identify the incorrect statement about the 'Madal' drum.
(A) It is an aerophone made entirely of bamboo.
(B) It is widely used in the folk music of Nepal, Bengal, and parts of North-East India.
(C) It is a hand drum with a cylindrical body with a slight bulge in the center.
(D) It provides a very deep, resonating bass sound alongside a sharp treble.

Direction : Please read the following source carefully.

An academic investigation into the origin and evolution of Indian folk song reveals a continuous process of musical adaptation. Researchers examining the genesis of folk music note that its origin is deeply rooted in the spontaneous emotional expressions of communities rather than formalized structural rules. In a recent case study evaluating the evolution of these musical forms, scholars observed that Indian folk songs have dynamically shifted over generations while preserving their core socio-cultural identity. The classification of Indian folk music systematically categorizes these diverse expressions based on occupational, seasonal, and ritualistic communal contexts. By analyzing this evolutionary trajectory,

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musicologists emphasize that the classification frameworks are not inherently static; instead, they continually reflect the ongoing evolution of daily communal life. This developmental journey from raw, functional vocalizations to a carefully structured classification system illustrates exactly how Indian folk song functions as a resilient living archive. The study explicitly highlights that understanding the foundational origin and subsequent evolution is crucial for any comprehensive classification of Indian folk music. Consequently, this classification provides a critical analytical lens through which the organic evolution of community-based Indian folk songs can be effectively analyzed, documented, and preserved by contemporary academic musicological studies.

Based on the above source, attempt the following five questions.

251. According to the passage, where is the origin of Indian folk music deeply rooted?
(A) Strict formalized structural rules
(B) Spontaneous community expressions
(C) Elaborate rigid classical treatises
(D) Standardized written musical notation

252. How do musicologists describe the classification frameworks of Indian folk music?
(A) Reflecting communal evolution
(B) Fundamentally and inherently static
(C) Completely and entirely arbitrary
(D) Independent of socio-cultural identity

253. The classification of Indian folk music systematically categorizes expressions based on which contexts?
(A) Political, educational, and classical
(B) Urban, commercial, and technological
(C) Occupational, seasonal, ritualistic
(D) Abstract, theoretical, mathematical

254. What does the developmental journey of Indian folk song illustrate about its function?
(A) It serves as a tool for formal classical training
(B) It operates strictly as a commercial enterprise
(C) It acts as a static historical artifact
(D) It functions as a resilient living archive

255. According to the study, what is crucial for any comprehensive classification of Indian folk music?
(A) Ignoring its spontaneous emotional expressions
(B) Separating the music from daily communal life
(C) Understanding its origin and evolution
(D) Applying external classical structures

Direction : Please read the following source carefully.

During a systematic fieldwork project documenting the characteristics of folk music, field researchers identified several defining attributes that distinctly differentiate it from formal classical traditions. The primary characteristics of folk music observed in this specialized case study include spontaneous rhythmic structures, collective community participation, and a notably strong reliance on oral transmission rather than written musical notation. The fieldwork strongly highlights that one of the most prominent characteristics of folk music is its functional integration directly into daily communal activities. Researchers carefully noted that the musical characteristics are not designed to purposefully showcase technical virtuosity, but rather to organically facilitate community cohesion and cultural continuity over time. Furthermore, the characteristics of folk music inherently embrace regional linguistic variations and localized tonal inflections, making each distinct rendition unique yet broadly culturally recognizable. The comprehensive study found that analyzing these characteristics is absolutely essential for understanding how localized communities maintain their cultural heritage. By critically examining the structural characteristics of folk music, scholars formally concluded that its fundamental simplicity, participatory nature, and functional utility remain its most exceptionally enduring traits. Ultimately, recognizing these specific characteristics of folk music allows academic researchers to fully appreciate its enduring role.

Based on the above source, attempt the following five questions.

256. Which of the following is identified as a primary characteristic of folk music in the passage?
(A) Written musical notation

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(B) Spontaneous rhythmic structures
(C) Showcase of technical virtuosity
(D) Strict adherence to classical rules

257. The fieldwork highlights that folk music is functionally integrated directly into:
(A) Formalized classical traditions
(B) Written historical records
(C) Elite musical education
(D) Daily communal activities

258. According to the researchers, the musical characteristics of folk music are designed to organically facilitate:
(A) Community cohesion and continuity
(B) Distinctive individual authorship
(C) Advanced technical virtuosity
(D) Immediate commercial adaptability

259. What do the characteristics of folk music inherently embrace?
(A) Universal and complex mathematical formulas
(B) Standardized and formal national dialects
(C) Regional variations and tonal inflections
(D) Rigid and inflexible structural boundaries

260. Scholars concluded that the most exceptionally enduring traits of folk music include its:
(A) Simplicity, participation, and utility
(B) Complexity and exclusivity traits
(C) Reliance on written transmission
(D) General lack of cultural relevance

Direction : Please read the following source carefully.

A comprehensive institutional project recently conducted a detailed study of folk music across various regions in India, focusing extensively on the interplay between the artists and their tools. This detailed study of folk music revealed how geography directly dictates musical expression. By closely examining the folk instruments of various regions in India, the researchers documented that local availability of natural materials profoundly shapes the design and acoustic properties of these instruments. The performers of various regions in India were observed using these specific folk instruments to articulate their unique socio-cultural narratives. The detailed study emphasized that the performers of various regions in India are not merely musicians but active custodians of regional history. In every case examined, the relationship between the folk instruments and the performers of various regions in India proved essential for sustaining local musical dialects. This detailed study of folk music demonstrated that to fully comprehend regional variations, one must simultaneously analyze the physical folk instruments and the specialized techniques employed by the performers of various regions in India. Ultimately, this detailed study underscores the immense regional diversity characterizing the subcontinent's vibrant musical heritage.

Based on the above source, attempt the following five questions.

261. The comprehensive institutional project focused extensively on the interplay between:
(A) Modern technology and sound design
(B) Classical theory and modern pop
(C) Urban audiences and commercial music
(D) Artists and their tools

262. What directly dictates musical expression according to this detailed study of folk music?
(A) Written notation
(B) Geography
(C) Commercial trends
(D) Global globalization

NODIA

263. How does the local availability of natural materials impact folk instruments?
(A) It prevents the instruments from being transported
(B) It makes all instruments sound entirely identical
(C) It shapes their design and acoustic properties
(D) It eliminates regional variations of sound

264. The detailed study emphasized that the performers of various regions in India act as:
(A) Mere entertainers
(B) Classical music theorists
(C) Commercial promoters
(D) Regional history custodians

265. To fully comprehend regional variations, the study demonstrates that one must simultaneously analyze:
(A) Physical instruments and performance techniques

(B) Standardized written scores and vocal ranges
(C) Commercial success and broad global reach
(D) Classical texts and historical manuscripts

Direction : Please read the following source carefully.

In a recent academic investigation exploring the intersection of classical and regional traditions, scholars focused on the ragas and talas used in folk music. The case study revealed that while folk traditions operate on spontaneous expression, they frequently incorporate underlying melodic frameworks akin to classical structures. Researchers analyzing the ragas used in folk music discovered that these localized melodies are often seasonal and inherently tied to specific emotional states of the community. Similarly, the examination of talas used in folk music demonstrated a heavy reliance on asymmetrical and localized rhythmic cycles that reflect regional labor patterns and daily activities. The study emphasized that the ragas and talas used in folk music are not bound by rigid classical treatises; rather, they are fluid and adaptable. By documenting the ragas and talas used in folk music, the researchers highlighted how these structural elements provide a vital rhythmic and melodic scaffold for communal storytelling. Ultimately, understanding the specific ragas and talas used in folk music provides critical insight into how complex rhythmic and melodic concepts are organically simplified and integrated into the everyday musical practices of various communities.

Based on the above source, attempt the following five questions.

266. The case study revealed that while folk traditions operate on spontaneous expression, they frequently incorporate:
(A) Strict grammatical rules of classical song
(B) Melodic frameworks akin to classical music
(C) Written rhythmic cycles of formal traditions
(D) Universal tonal systems of modern theory

267. Researchers discovered that localized melodies in folk music are often:
(A) Unrelated to community emotional states
(B) Seasonal and tied to specific emotions
(C) Structurally rigid and quite unchangeable
(D) Designed for elite musical appreciation

268. The examination of talas used in folk music demonstrated a heavy reliance on:
(A) Asymmetrical and localized rhythmic cycles
(B) Symmetrical and standardized rhythms of music
(C) Traditional classical treatises of percussion
(D) Random, unstructured, and unorganized beats

269. What do the asymmetrical rhythmic cycles in folk music reflect?
(A) Abstract philosophical and academic concepts
(B) International commercial and market trends
(C) Regional labor patterns and daily activities
(D) Written classical traditions and notations

270. According to the passage, the structural elements of ragas and talas in folk music provide a scaffold for:
(A) Technical virtuosity
(B) Elite classical training
(C) Solo performances
(D) Communal storytelling

Direction : Please read the following source carefully.

A sociological research initiative recently conducted an observational study on folk fairs and festivals in India, examining their crucial role in sustaining regional musical traditions. The study observed that folk fairs and festivals in India function as the primary dynamic platforms for the public transmission of community heritage. Researchers noted that during these congregational events, the diverse expressions of regional music are vividly showcased to a broader audience. The analysis of folk fairs and festivals in India demonstrated that these gatherings are not merely celebratory but act as essential socio-economic and cultural institutions. By studying specific instances of folk fairs and festivals in India, scholars determined that these events ensure the survival of localized artistic practices by providing sustained patronage and communal validation. The presence of music within folk fairs and festivals in India was found to be indispensable for ritualistic continuity and social bonding. This

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academic observation asserts that examining folk fairs and festivals in India is entirely necessary for understanding the practical context in which community music thrives. Ultimately, folk fairs and festivals in India remain the most vital living arenas for the continued celebration and preservation of regional heritage.

Based on the above source, attempt the following five questions.

271. The study observed that folk fairs and festivals in India function as dynamic platforms for:
(A) The elimination of regional musical dialects
(B) Promoting written classical notation systems
(C) Public transmission of community heritage
(D) Global commercial trade and export business

272. According to the analysis, folk fairs and festivals are not merely celebratory but act as essential:
(A) Political battlegrounds
(B) Socio-economic and cultural institutions
(C) Modern technological and digital hubs
(D) Isolated academic research conferences

273. How do folk fairs and festivals ensure the survival of localized artistic practices?
(A) By enforcing rigid classical rules of song
(B) By recording music in formal urban studios
(C) By restricting access to all outside visitors
(D) By providing patronage and communal validation

274. The presence of music within folk fairs and festivals was found to be indispensable for:
(A) Ritualistic continuity and social bonding
(B) Commercial globalization and market sales
(C) Academic publishing and book production
(D) Standardizing regional and local languages

275. The academic observation asserts that examining folk fairs and festivals is entirely necessary for understanding:
(A) The theoretical origins of classical music systems
(B) The development of modern popular and pop music
(C) The practical context where community music thrives
(D) The economic theories related to urban urbanization

Direction : Please read the following source carefully.

A newly published academic monograph presents a detailed framework for the classification of Indian folk song and its underlying music. The author approaches the classification of Indian folk song by tracing its developmental timeline, closely linking the evolution of these songs to shifts in agricultural and social practices. Through an analytical case study, the research proposes that any robust classification of Indian folk music must account for both its functional origin and its gradual evolution. The text argues that the origin, evolution, and classification of Indian folk music are deeply intertwined concepts; one cannot classify a song without understanding its original utility and evolutionary path. By systematically addressing the classification of Indian folk song, the scholars categorized the repertoire into distinct occupational, ceremonial, and recreational divisions. The study illustrates that the origin and evolution consistently dictate the parameters of this classification. Researchers concluded that applying a static classification of Indian folk music fails to capture the fluid evolution of these traditions. Therefore, an adaptable classification model, deeply informed by origin and evolution, is required to accurately document the continuing socio-cultural significance of the vibrant Indian folk song traditions.

Based on the above source, attempt the following five questions.

276. The newly published academic monograph approaches the classification of Indian folk song by tracing its:
(A) Developmental timeline
(B) Global commercial success
(C) Classical notation system
(D) Technical recording methods

277. The evolution of Indian folk songs is closely linked to shifts in:
(A) Industrial manufacturing processes
(B) Classical music theory frameworks
(C) International trade and legal laws
(D) Agricultural and social practices

NODIA

278. According to the passage, the scholars categorized the repertoire into which distinct divisions?
(A) Ancient, medieval, and modern times
(B) Occupational, ceremonial, recreational
(C) Structural, theoretical, and abstract
(D) Urban, suburban, and rural settings

279. The study concludes that applying a static classification to Indian folk music fails to capture:
(A) Its commercial potential
(B) The mathematical precision of its rhythm
(C) The fluid evolution of these traditions
(D) Its rigid adherence to rules

280. To accurately document the socio-cultural significance of Indian folk song traditions, the required classification model must be:
(A) Inflexible and standardized models
(B) Solely based on modern instrumentation
(C) Derived from ancient classical texts
(D) Adaptable models informed by evolution

Direction : Please read the following source carefully.

In a comparative analytical study, musicologists sought to establish a definitive framework outlining the characteristics of folk music within a contemporary context. The central focus of the research was to identify which characteristics of folk music remain resilient despite rapid modern urbanization. The researchers documented that the most enduring characteristics of folk music include its structural fluidity, conversational lyricism, and communal ownership. Through specific field observations, the study highlighted that the characteristics of folk music essentially reject the notion of individual authorship, favoring a collective generational identity. The study emphasized that analyzing the characteristics of folk music requires shifting attention away from strict technical perfection toward emotional resonance and functional utility. Furthermore, the persistent characteristics of folk music were found to act as a cultural defense mechanism, allowing communities to retain their localized identity. By systematically cataloging these characteristics of folk music, the researchers provided a vital academic baseline for distinguishing authentic community expressions from commercial adaptations. Ultimately, the study concludes that a rigorous understanding of the characteristics of folk music is essential for safeguarding its integrity against the homogenizing forces of modern globalization and rapid technological advancement.

Based on the above source, attempt the following five questions.

281. The central focus of the comparative analytical study was to identify which characteristics of folk music remain resilient despite:
(A) Rapid modern urbanization
(B) Changes in classical theory
(C) Fluctuations in global trade
(D) Strict government regulations

282. Which of the following is listed as an enduring characteristic of folk music in the passage?
(A) Individual authorship
(B) Communal ownership
(C) Strict technical perfection
(D) Rigid theoretical frameworks

283. Through specific field observations, the study highlighted that the characteristics of folk music essentially reject the notion of:
(A) Functional utility
(B) Individual authorship
(C) Collective generational identity
(D) Emotional resonance

284. Analyzing the characteristics of folk music requires shifting attention away from strict technical perfection toward:
(A) Emotional resonance and functional utility
(B) Advanced mathematical complexity
(C) Standardized written notation
(D) Broad commercial viability

285. The persistent characteristics of folk music act as a cultural defense mechanism that allows communities to:
(A) Homogenize their musical expressions
(B) Abandon regional dialects
(C) Retain their localized identity
(D) Adopt formal classical traditions

Direction : Please read the following source carefully.

A recently concluded ethnological survey prioritized a detailed study of folk music, explicitly

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examining the intimate synergy between the folk instruments and performers of various regions in India. This detailed study of folk music aimed to map how the performers of various regions in India adapt their techniques based on specific environmental conditions. During the survey, an extensive analysis of the folk instruments revealed that construction methodologies are strictly localized, heavily influencing the overarching detailed study of folk music. The survey observed that the performers of various regions in India inherently rely on these specialized folk instruments to convey community-specific historical sagas. The detailed study of folk music determined that the pedagogical transmission of skills related to these folk instruments is exclusively oral and intergenerational among the performers of various regions in India. The researchers concluded that isolating the folk instruments from the performers of various regions in India severely compromises the authenticity of any academic analysis. Thus, this detailed study of folk music serves as a definitive testament to the inseparable triad of regional environment, localized acoustic folk instruments, and the uniquely skilled performers of various regions in India.

Based on the above source, attempt the following five questions.

286. The recently concluded ethnological survey prioritized examining the intimate synergy between:
(A) Urban producers and classical artists
(B) Modern technology and ancient texts
(C) Global audiences and local musicians
(D) Folk instruments and regional performers

287. The extensive analysis of folk instruments revealed that construction methodologies are:
(A) Standardized across the country
(B) Imported from other regions
(C) Strictly localized
(D) Based on classical treatises

288. Performers of various regions inherently rely on specialized folk instruments to convey:
(A) Universal pop music themes
(B) Community historical sagas
(C) Abstract classical concepts
(D) Written theoretical laws

289. How is the pedagogical transmission of skills related to these folk instruments described?
(A) Heavily reliant on written manuals
(B) Taught in formal academic institutions
(C) Standardized through digital media
(D) Exclusively oral and intergenerational

290. The researchers concluded that isolating the folk instruments from the performers severely compromises the:
(A) Authenticity of any academic analysis
(B) Commercial value of the instruments
(C) Physical durability of the tools
(D) Global reach of the music

Direction : Please read the following source carefully.

A specialized musicological inquiry recently centered strictly on the specific ragas and talas used in folk music to fully understand their divergence from established formal classical norms. The researchers focused their distinct case analysis on exactly how the ragas and talas used in folk music provide a unique improvisational freedom that classical performance typically restricts. Through highly rigorous documentation, the study demonstrated that the ragas used in folk music quite often employ fewer notes and heavily emphasize localized phrasing over strict grammatical rules. Concurrently, the talas used in folk music were observed to prioritize powerful, driving rhythmic meters expressly designed to coordinate large group activities and communal dances. The thorough study argued that the ragas and talas used in folk music are meticulously tailored to fit the specific lyrical content rather than overpowering it. By evaluating the structural foundation of the ragas and talas used in folk music, scholars logically deduced that these elements are fundamentally designed for community participation rather than elite appreciation. Ultimately, this academic exploration of the ragas and talas used in folk music actively reveals a highly sophisticated, yet inherently accessible, musical architecture.

Based on the above source, attempt the following five questions.

291. The specific ragas and talas used in folk music provide a unique improvisational freedom that classical performance typically:

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(A) Encourages
(B) Ignores
(C) Restricts
(D) Mimics

292. According to the documentation, ragas used in folk music heavily emphasize:
(A) Localized phrasing
(B) Strict grammatical rules
(C) Complex polyphony
(D) Mathematical equations

293. The talas used in folk music prioritize powerful, driving rhythmic meters expressly designed to coordinate:
(A) Formalized solo classical performances
(B) Individual and silent meditation practices
(C) Standardized written academic recordings
(D) Large group activities and communal dances

294. The study argued that the ragas and talas used in folk music are meticulously tailored to fit the:
(A) Classical treatises
(B) Specific lyrical content
(C) Global musical standards
(D) Instrumental virtuosity

295. Scholars deduced that the structural elements of ragas and talas in folk music are fundamentally designed for:
(A) Elite appreciation
(B) Academic analysis exclusively
(C) Community participation
(D) Commercial exploitation

Direction : Please read the following source carefully.

An anthropological case study was recently launched to evaluate the cultural efficacy of folk fairs & festivals in India as primary mechanisms for heritage conservation. The research highlighted that folk fairs & festivals in India act as expansive geographical convergence points where isolated regional traditions interact. The study of these folk fairs & festivals in India meticulously documented how periodic communal gatherings dictate the survival of distinct musical repertoires. Researchers noted that the economic sustainability of regional performers is intricately tied directly to the frequency and scale of folk fairs & festivals in India. The documentation established that folk fairs & festivals in India are not merely spontaneous celebrations, but highly organized cultural institutions with deep historical roots. By systematically analyzing the social dynamics present at folk fairs & festivals in India, scholars concluded that these events critically prevent the marginalization of localized art forms. The comprehensive evaluation proved that without the sustained infrastructural support provided by folk fairs & festivals in India, the intergenerational transmission of regional music would severely decline. Ultimately, the study cements the position of folk fairs & festivals in India as indispensable pillars of cultural continuity.

Based on the above source, attempt the following five questions.

296. Folk fairs and festivals in India act as expansive geographical convergence points where:
(A) Global pop music is exclusively promoted
(B) Classical notation is standardized
(C) Urban urbanization is planned
(D) Isolated regional traditions interact

297. The economic sustainability of regional performers is intricately tied directly to the:
(A) Frequency and scale of local festivals
(B) Sales of original classical manuscripts
(C) Number of modern digital recording studios
(D) Adoption of specific western instruments

298. The documentation established that folk fairs and festivals in India are highly organized cultural institutions with:
(A) No historical background
(B) Deep historical roots
(C) Exclusively commercial goals
(D) Strict classical rules

299. By systematically analyzing the social dynamics present at these events, scholars concluded that they critically prevent the:
(A) Gradual expansion of classical music
(B) Marginalization of localized art forms
(C) Participation of localized communities
(D) Preservation of specific regional dialects

300. Without the sustained infrastructural support provided by folk fairs and festivals, what would severely decline?

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(A) Intergenerational transmission of regional music
(B) Mass production of modern electronic instruments
(C) Global export of mainstream popular culture
(D) Standardization of specific classical ragas

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ANSWERS

1. (B) Through oral tradition across generations
Traditional Indian folk music is primarily transmitted through oral traditions passed down across generations. This method ensures that cultural heritage, regional dialects, and unique melodic structures remain preserved without the need for formal written notation. Such transmission relies on constant performance and listening within the community, fostering a living history of local customs and agrarian lifestyles.

2. (A) Folk Music
Grama Geya Gaan refers to songs meant to be sung in villages, as documented in ancient Sanskrit musical treatises. These compositions served as the foundation for regional folk traditions, focusing on the tastes of common people rather than ritualistic Vedic chanting. This form emphasizes simple melodic structures and rhythmic patterns that eventually evolved into the diverse folk music heard today.

3. (C) It uses complex microtonal variations.
Indian folk music is characterized by its simplicity, often utilizing straight notes rather than the complex microtonal variations found in classical Ragas. While classical music delves into intricate Shruti nuances, folk forms prioritize accessibility and emotional resonance through repetitive melodies. This approach allows mass participation during agricultural activities and seasonal festivals, reflecting the daily lives and cultural values of people.

4. (D) Statement I is false but Statement II is true.
Folk music prioritizes raw emotional expression and communal storytelling, often diverging from the strict grammatical frameworks and rigid rules governing classical Raga systems. Unlike classical traditions, which demand years of rigorous training to master complex structures, folk music is inherently flexible. This allows performers to adapt lyrics and melodies to suit specific social contexts, local dialects, and seasonal festivities.

5. (A) Both A and R are true and R is the correct explanation of A.
Matanga's Brihaddeshi defines Desi Sangeet as music that appeals to the hearts of people in specific regions. This ancient definition directly parallels modern folk music, which remains rooted in localized cultural expressions. The term highlights a shift from standardized ritual music toward regional styles that celebrate daily life, social events, and agricultural cycles, emphasizing the deep connection between people and music.

6. (B) Baul - West Bengal
Baul music is a vibrant and spiritually profound folk tradition originating in West Bengal. It is performed by wandering minstrels who seek the divine through song and dance, often accompanied by instruments like the Ektara and Duggi. The genre is renowned for its philosophical depth, blending elements of Sufism and Vaishnavism to express universal themes of love and humanity.

7. (D) Strict adherence to the Natya Shastra
Folk songs are characterized by their spontaneous creation and reflection of daily life, typically using local dialects rather than following strict classical treatises like the Natya Shastra. These songs emerge from the community's collective experiences, focusing on themes like harvests, rituals, and household chores. Their lack of rigid structural rules makes them accessible to all members of a rural society.

8. (A) To allow for easy mass participation
Simple and repetitive melodies in folk music are designed to facilitate mass participation during social gatherings and labor-intensive activities. These structures ensure that even those without formal musical training can join in, fostering a sense of community unity. Repetition helps reinforce the narrative or ritual purpose of the song, making it easier for large groups to perform together.

NODIA

9. (C) Socio-musicological correlation
Analyzing how work songs influence agricultural productivity demonstrates a competency in socio-musicological correlation. This field examines the relationship between musical expression and the social or functional roles it plays within a community. It recognizes that music is not just for entertainment but serves practical purposes, such as synchronizing labor and providing psychological relief during physically demanding agricultural tasks.

10. (A) P-3, Q-4, R-2, S-1
Panihari is a traditional style from Rajasthan, while Bhatiali consists of boatman songs from Bengal. Bihu is the signature folk music and dance of Assam, and Powada refers to the heroic ballads of Maharashtra. Each of these forms is deeply connected to the geographical and cultural landscape of its respective region, reflecting local occupations, histories, and seasonal celebrations.

11. (D) Kajri
Kajri is a prominent folk genre from Uttar Pradesh, traditionally sung during the monsoon season. These songs often capture the deep emotional state of women as they express the pain of separation from their husbands who are away for work. Accompanied by rhythmic swings and seasonal festivities, Kajri uses simple yet evocative melodies to mirror the rainy environment.

12. (A) I, II, IV, III
The evolution of regional music began with Grama Geya Gaan in ancient times, followed by Matanga's systematic definition of Desi Sangeet in the Brihaddeshi. Later, the medieval Bhakti movement introduced regional devotional poetry through Abhangs and Dohe. Modern times have seen these traditional forms adapted into Bollywood film music, marking a long historical journey from ancient village songs to contemporary media.

13. (C) Music of the ordinary people
Panini's reference to Laukika music distinguishes it as the music of ordinary people, separate from the ritualistic Vedic traditions. This term highlights the existence of a popular musical culture that served social and recreational purposes in ancient society. It represents the early acknowledgment of what is now understood as folk music, focusing on the artistic expressions of common individuals.

14. (D) Kaharva Tala (8 beats)
Kaharva Tala, an eight-beat rhythmic cycle, is the most frequently used framework in Indian folk music. Its simple, balanced structure makes it ideal for dance and group singing across various regional traditions. Unlike complex classical Talas, the rhythmic pulse of Kaharva is easily recognizable, providing a steady foundation for the repetitive and energetic melodies typical of rural festivals.

15. (A) II and III
Folk music is a dynamic art form heavily influenced by the geographical environment and the lifestyle of the local population. Over centuries, it often absorbs elements from classical music, creating a continuous exchange between various musical traditions. This adaptability allows folk forms to evolve while remaining rooted in regional identities, reflecting the changing social and cultural landscapes of the Indian subcontinent.

16. (B) Khartal - Chordophone (Tata)
Khartal is an idiophone, also known as a Ghana Vadya, consisting of wooden blocks or metal jingles that produce sound when struck together. It is not a chordophone, as it lacks strings for sound production. This instrument is widely used in devotional and folk music to provide a sharp rhythmic pulse that complements vocal performances and large communal gatherings.

17. (B) Integrated songs of named Bhakti poet-saints
While most folk music is anonymous, songs by named Bhakti poet-saints represent a significant exception. Figures like Kabir, Mirabai, and Vidyapati composed lyrics that became deeply integrated into regional folk traditions. These compositions retain the names of their authors within the verses, yet they are performed using the traditional melodies and rhythmic structures characteristic of localized folk music.

18. (A) Hereditary folk musicians from Rajasthan
The Manganiyars are a specialized community of hereditary folk musicians residing in the desert regions of Rajasthan. They possess a rich

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repertoire of songs that they perform for their traditional patrons during weddings, births, and festivals. Known for their mastery over instruments like the Kamaicha, their music is characterized by complex vocal ornamentations and a highly sophisticated melodic structure.

19. (C) Folk-to-classical crossover application
Creating a classical composition based on a Rajasthani folk tune exemplifies a folk-to-classical crossover. This process highlights how regional melodies provide inspiration for classical Ragas, such as Maand. Such applications demonstrate the fluid boundary between folk and classical traditions, where simple regional airs are refined through the application of rigorous classical grammar, resulting in sophisticated and evocative musical pieces.

20. (D) I, II, III, and V
Baul music is a profound folk tradition from Bengal that synthesizes Sufism and Vaishnavism. Performers, often wandering minstrels, use instruments like the Ektara to express philosophical truths about the internal human spirit. Recognized by UNESCO as an intangible heritage, Baul music transcends rigid classical structures, focusing instead on spontaneous emotional expression and a deep, mystical connection with the divine.

21. (C) Bhangra
Bhangra is a highly energetic folk music and dance form that originated in the Punjab region. It is closely associated with the celebration of Baisakhi, marking the onset of the spring season and the successful harvesting of crops. The rhythmic drive is provided by the Dhol, creating a vibrant atmosphere that reflects the joy and physical vigor of the farmers.

22. (B) An ancient bowed string instrument
The Ravanhattha is an ancient bowed string instrument traditionally used by the Bhopa community in Rajasthan. It consists of a coconut shell resonator covered with a membrane and a long bamboo neck. This instrument is used to accompany narrative songs about local heroes, producing a haunting, rhythmic sound that is central to the storytelling traditions of the desert region.

23. (D) Teejan Bai
Teejan Bai is a world-renowned folk artist who has popularized the Pandavani style of Chhattisgarh. This narrative form involves telling stories from the Mahabharata through song, dance, and dramatic gestures. Her powerful vocal delivery and symbolic use of the Tambura have brought international recognition to this unique regional tradition, showcasing the richness of Indian oral storytelling and folk performance.

24. (A) Both Statement I and Statement II are true.
The Kamaicha is a significant bowed instrument essential to the musical identity of the Manganiyar community in Rajasthan. It features a large, circular resonator carved from a single piece of wood and covered with goat skin. The instrument produces a rich, deep tone that provides a perfect accompaniment to the soulful and complex vocal melodies of traditional desert folk songs.

NODIA

25. (A) Both A and R are true and R is the correct explanation of A.
Many classical Ragas, such as Pahari and Pilu, have their roots in regional folk melodies. This explains why folk scales often bear a strong resemblance to these specific Ragas. The evolution from localized folk tunes to structured classical forms illustrates the historical process of musical refinement, where simple regional airs were categorized and developed into sophisticated systems of classical grammar.

26. (A) Hornbill Festival - Nagaland
The Hornbill Festival is a major cultural event held annually in Nagaland to promote and preserve the heritage of the state's various tribes. It features traditional folk music, dances, and indigenous sports, earning it the title of the Festival of Festivals. This event provides a platform for different Naga tribes to showcase their unique cultural identities and traditional musical instruments.

27. (D) It is traditionally a winter harvesting song.
Chaiti is a folk song genre traditionally performed during the Hindu month of Chaitra, which corresponds to the onset of the spring season. It is not associated with winter harvesting. Primarily popular in Uttar Pradesh and Bihar, Chaiti songs often celebrate the beauty of nature and are

frequently linked to religious events like the birth of Lord Rama.

28. (B) Integration into daily life and rituals
The preservation of folk music in rural India is primarily due to its deep integration into daily life and social rituals. Unlike commercial music, folk forms are tied to life-cycle events, agricultural cycles, and communal worship. This functional role ensures that the music is passed down naturally within families and communities, maintaining its relevance despite the challenges of modern urbanization.

29. (C) Raga Maand
Raga Maand is the most prominent melodic framework associated with the folk music of Rajasthan. It is frequently used for songs meant to welcome guests or praise royal patrons, reflecting the region's historical traditions. Maand is known for its sophisticated yet accessible melodic structure, making it a cornerstone of Rajasthani cultural identity and a popular choice for light classical performances.

30. (D) P-4, Q-1, R-2, S-3
Indian musical instruments are classified into four categories: Ektara is a Tata Vadya (chordophone), the flute is a Sushir Vadya (aerophone), the Dholak is an Avanaddha Vadya (membranophone), and the Chimta is a Ghana Vadya (idiophone). This classification system, found in ancient treatises, helps organize the diverse array of instruments used across various regional folk and classical traditions in India.

31. (A) Songs sung to celebrate the birth of a child
Sohar is a traditional folk song genre in North India specifically sung to celebrate the birth of a child. These songs are usually performed by women and express joy, blessings, and social dynamics within the family. Sohar remains a vital part of domestic rituals in regions like Bihar and Uttar Pradesh, marking one of the most important life-cycle events.

32. (B) North Bengal and Assam
Bhawaiya is a popular folk music style originating from the North Bengal and Assam regions. It was traditionally sung by mahouts and buffalo grazers, often expressing themes of love, longing, and the challenges of rural life. The genre is characterized by its distinct melodic curves and deep emotional resonance, reflecting the landscape and occupations of the people living in these areas.

33. (B) Teejan Bai - Lavani
Teejan Bai is the foremost exponent of the Pandavani narrative style from Chhattisgarh, not Lavani. While she uses music, dance, and storytelling, her art form is dedicated to the epics of the Mahabharata. Lavani is a different folk tradition originating from Maharashtra, known for its energetic Dholki beats and expressive dance, which is distinct from the narrative tradition Teejan Bai performs.

34. (A) Khayal Gayan
Khayal Gayan is a major genre of Hindustani classical music, not a folk form. In contrast, Nautanki, Tamasha, and Therukoothu are traditional folk theatre styles from North India, Maharashtra, and Tamil Nadu, respectively. These folk forms blend music, dance, and drama to entertain local audiences, whereas Khayal focuses on a highly structured and elaborate system of vocal improvisation.

35. (C) I, III and IV
Lavani is an indigenous folk form of Maharashtra known for its high-energy performances and rhythmic Dholki beats. It deals with diverse themes ranging from romantic longing to socio-political satire, making it a versatile medium of expression. Traditionally performed by women, Lavani is characterized by expressive gestures and fast-paced movements, reflecting the vibrant cultural life of the Maharashtrian people.

36. (D) A drum-like instrument covered with skin
An Avanaddha Vadya refers to a drum-like instrument where the sound is produced by striking a stretched skin or membrane. This category includes common folk instruments like the Dholak, Nagada, and Mridang. These instruments are essential for providing the rhythmic foundation in various Indian musical traditions, ranging from village festivals to sophisticated classical performances and ritualistic temple ceremonies.

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37. (C) Statement I is true but Statement II is false.
The Pushkar Fair is an iconic cultural event in Rajasthan that combines camel trading with traditional folk music and dance performances. It is held in the town of Pushkar and attracts thousands of local artists and international visitors. The fair is a major platform for showcasing Rajasthani heritage, although it is strictly located in Rajasthan and not in the state of Gujarat.

38. (B) Bhatiali
Bhatiali is the traditional folk music of the boatmen in Bengal, specifically designed to be sung while rowing. The word itself is derived from "bhata," meaning downstream. These songs often feature long, drawn-out notes that mirror the slow movement of the river and the solitude of the boatmen, expressing deep philosophical thoughts and emotional experiences of rural life.

39. (D) Dadra
Dadra is a rhythmic cycle consisting of six beats, organized into two equal parts of three beats each. It is widely used in light classical genres and various regional folk music styles across India. The lilt of Dadra makes it particularly suitable for romantic and semi-classical songs, providing a flowing and accessible rhythmic foundation for both vocalists and instrumentalists.

40. (A) I, II, III, and V
Bihu is the most significant festival in Assam, celebrated three times a year to mark different stages of the agricultural cycle. The music features instruments like the Dhol and Pepa, with songs often expressing youthful passion and nature's beauty. It is deeply rooted in the agrarian lifestyle of the Assamese people, serving as a celebration of life, productivity, and seasonal change.

41. (C) Tamil Nadu
Villu Pattu, also known as the "Bow Song," is a traditional form of musical storytelling found primarily in Tamil Nadu. The lead performer uses a large bow decorated with bells as a rhythmic instrument while narrating heroic and mythological tales. This folk art form combines music and narrative to engage local communities during temple festivals and social gatherings in southern India.

42. (A) A female folk dance and song from Punjab
Giddha is a vibrant female folk dance and song tradition from the Punjab region. It is typically performed during festive occasions and social gatherings, featuring rhythmic clapping and the singing of short verses known as Boliyan. Unlike Bhangra, which is predominantly male, Giddha allows women to express their joys, sorrows, and daily life experiences through energetic movements and witty lyrics.

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43. (D) Kamaicha
The Kamaicha is a bowed string instrument (Tata Vadya) used by the Manganiyar community in Rajasthan. Unlike the Algoza, Tarpa, and Pungi, which are wind instruments (Sushir Vadyas), the Kamaicha produces sound through the vibration of strings. It is renowned for its rich, complex tones that can mimic the nuances of the human voice, making it unique in folk traditions.

44. (B) Bidesia
Bidesia is a theatrical folk song form from Bihar that explores themes of migration and the resulting emotional distress. Popularized by Bhikhari Thakur, it depicts the sorrow of women whose husbands travel to distant cities for employment. Through poignant lyrics and simple melodies, Bidesia captures a significant social reality of the Bhojpuri-speaking region, highlighting the personal costs of economic migration.

45. (A) Both A and R are true and R is the correct explanation of A.
Folk music survives through oral tradition and community participation rather than formal notation. The repetitive nature of its melodies and the constant performance in daily rituals allow the music to be passed down through generations. This reliance on listening and imitation ensures that the tradition remains fluid and adaptable, reflecting the immediate cultural environment of the rural population.

46. (D) A Maharashtrian ballad about historical heroes
Powada is a traditional Maharashtrian ballad genre dedicated to narrating the heroic deeds of historical figures, especially Chhatrapati Shivaji Maharaj. These songs are characterized by their high energy, rhythmic intensity, and

use of instruments like the Dholki and Tuntuna. Powada serves as a medium for preserving historical narratives and inspiring pride within the community through powerful vocal delivery.

47. (A) Langa community - Rajasthan
The Langa community is a group of traditional folk musicians from the western regions of Rajasthan. They are professional performers who maintain a vast repertoire of regional songs, often accompanied by the Sindhi Sarangi and Algoza. Their music is known for its sophisticated melodic structures and is traditionally performed for patrons during significant life events and social festivals.

48. (B) It is a bowed string instrument.
The Algoza is a traditional woodwind instrument consisting of two joined beak flutes, not a bowed string instrument. One flute provides a continuous drone while the other is used to play the melody. It requires the technique of circular breathing and is widely used in the folk music of Punjab, Rajasthan, and Sindh to create a lively and rhythmic sound.

49. (B) Continuous plucking of a single string
The Ektara produces a unique drone sound through the continuous plucking of its single string. This simple instrument, often used by wandering minstrels and Bauls, provides both a rhythmic pulse and a melodic foundation for singing. The plucking action, combined with the resonance of the gourd body, creates a steady harmonic background that supports the performer's vocal delivery.

50. (A) P-4, Q-1, R-2, S-3
Sohar is associated with the celebration of childbirth, while Powada consists of heroic ballads narrating historical feats. Kajri is a monsoon song often expressing the pangs of separation, and Bidesia deals with the themes of migration and the longing for a loved one. These genres reflect the diverse emotional and social contexts of rural life in various parts of India.

51. (C) Alap
The Alap is the closest classical equivalent to the spontaneous, unmetered singing often heard at the start of a folk song. Both forms involve an introductory exploration of the melody without a fixed rhythmic cycle. This introductory phase sets the mood and establishes the melodic framework, allowing the performer to connect emotionally with the audience before the formal rhythm begins.

52. (A) I, II, III, IV
The traditional sequence of North Indian seasonal folk songs begins with Hori during the spring, followed by Chaiti in the month of Chaitra. Kajri is sung during the monsoon, and Baramasa verses are performed throughout the year, often focusing on winter. This order mirrors the agricultural and environmental changes that dictate the cultural and musical life of rural communities.

53. (C) Karnataka
Dollu Kunitha is a traditional drum dance from Karnataka, performed by men of the Kuruba community. It is characterized by the use of large drums (Dollu) and rhythmic movements, often performed in praise of Lord Beereshwara. This high-energy performance combines music and dance to create a powerful spectacle that is central to the regional folk festivals of the state.

54. (A) Both Statement I and Statement II are true.
The Tumbak, or Tumbaknari, is a traditional clay percussion instrument from Kashmir. It features a goblet shape and is used to provide rhythmic accompaniment in folk genres like Chakri. The instrument's construction from baked clay gives it a distinct sound, highlighting the use of locally available materials in the development of regional musical traditions in the Himalayan valley.

55. (D) I, II, and III
The Pungi is a traditional wind instrument used by snake charmers, consisting of a gourd reservoir and two bamboo pipes. It requires the technique of circular breathing to maintain a continuous sound. As an aerophone, it is purely acoustic and has been a staple of Indian street music for centuries, used for both charming snakes and performing folk melodies.

56. (A) Khartal - Pure spun silver threads
Khartal is typically made of wood or metal, not silver threads. It is a rhythmic instrument consisting of blocks or cymbals that are struck together. In contrast, the Shankh is a conch

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shell, the Dholak is made of wood and skin, and the Bansuri is crafted from bamboo. These instruments illustrate the reliance of folk traditions on natural, readily available materials.

57. (C) Rajasthan
Tejaji ballads are predominantly sung in Rajasthan as a protective invocation against snakebites. These narrative songs celebrate the life and bravery of Veer Teja, a local folk deity. Performed during festivals and rural gatherings, these ballads serve as both spiritual protection and a means of preserving the region's rich oral history and legendary folklore through musical storytelling.

58. (A) Dadra
A folk song moving in groups of three beats (1-2-3, 1-2-3) is most likely based on the Dadra Tala framework. Dadra is a six-beat cycle divided into two equal parts, creating a characteristic waltz-like lilt. This rhythmic structure is highly popular in light and folk music because it provides a flowing, accessible pace that is suitable for both dance and song.

59. (D) Kamaicha
The Kamaicha is an exceptionally sophisticated folk instrument used in Rajasthan that features a complex arrangement of strings similar to classical instruments. It is a bowed string instrument capable of producing a wide range of melodic nuances and ornamentations. This complexity allows it to mimic the expressive qualities of the human voice, bridging the gap between folk and classical traditions.

60. (B) I, II, III, and IV
Teej is a vibrant festival celebrated by women in Rajasthan and North India to welcome the monsoon. It features singing and swinging on trees, symbolizing joy and the beauty of nature. The festival is a celebration of feminine energy and social bonding, with music playing a central role in the festivities through traditional songs that reflect the seasonal change.

61. (C) Devotional music with call-and-response chants
In the context of Bengal's folk tradition, Kirtan refers to devotional music characterized by call-and-response chants. It involves singing the names or praises of deities, often accompanied by instruments like the Khol and Kartal. Kirtan serves as a communal spiritual practice, fostering a sense of shared devotion and emotional connection through its repetitive and accessible melodic and rhythmic structures.

62. (D) It is prevalent in Tappa and Hori folk forms.
Raga Kafi is a significant melodic framework in Indian music, and its scale is widely prevalent in regional folk forms like Tappa and Hori. This illustrates the deep connection between classical Ragas and the folk melodies from which they often evolved. The use of the Kafi scale in these genres highlights how traditional airs provide the foundational material for more structured forms.

63. (A) It is categorized as a Ghana Vadya.
The Pena is a mono-stringed bowed instrument native to Manipur, not a Ghana Vadya. It belongs to the Tata Vadya category and is traditionally played during the Lai Haraoba festival. The instrument consists of a bamboo rod and a coconut shell resonator, producing a soulful sound that is central to the ritualistic and cultural performances of the Meitei people.

64. (B) Compositions in local dialects for accessibility.
The integration of Bhakti poetry into regional folk music was primarily caused by compositions being written in local dialects. This accessibility allowed common people to connect with spiritual messages without needing a background in Sanskrit. As a result, the teachings of poet-saints were easily adopted into the existing folk traditions, ensuring their survival through oral transmission and performance.

65. (A) Both A and R are true and R is the correct explanation of A.
Khartal and Manjira are idiophones, or Ghana Vadyas, that provide a sharp rhythmic pulse essential for large group singing. Their metallic or wooden sounds can cut through the noise of communal gatherings, helping performers maintain a steady tempo. This makes them ideal for devotional folk music, where synchronization among many participants is necessary for a successful and cohesive performance.

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66. (A) Tappa
The Tappa is a sophisticated classical vocal form believed to have evolved from the rhythmic songs of Punjabi camel drivers. It is characterized by fast, intricate melodic turns and a distinct rhythmic bounce. Tappa represents a unique instance where a specific folk occupational song was transformed into a highly technical and demanding genre within the Hindustani classical music tradition.

67. (C) Dhunachi Naach
The Dhunachi Naach is a traditional dance performed during Bengal's Durga Puja, accompanied by the intense beats of the Dhak drum. Dancers hold clay pots filled with burning incense, moving in rhythmic patterns that escalate in intensity. The music and dance together create a high-energy spiritual environment, reflecting the ritualistic fervor and cultural vibrancy of the festival in the region.

68. (C) Statement I is true but Statement II is false.
Oggu Katha is a traditional folk theatre form of storytelling and singing from the state of Telangana. It primarily features narratives related to local deities like Mallanna and Beerappa, serving the cultural and spiritual needs of the community. While it is a narrative tradition, it does not revolve around Sikh Gurus, which is characteristic of traditions in the Punjab region.

69. (C) Raga Pahari - Mountain melodies of the Himalayas
Raga Pahari is directly associated with the melodic traditions of the Himalayan mountain regions. Its scale and structure reflect the simple, soaring tunes found in the folk music of these areas. Like many other Ragas with regional names, Pahari demonstrates how classical music has historically systematized and refined the inherent musical flavors of diverse geographical landscapes across India.

70. (B) P-2, Q-1, R-4, S-3
Bihu is a harvesting festival from Assam, while Sohar is sung to celebrate the birth of a child in North India. Navratri is associated with the performance of Garba and Dandiya in Gujarat, and Moharram involves Marsiya or mourning songs. These associations highlight how specific musical forms are intrinsically linked to particular social, religious, and agricultural events in different regions.

71. (D) Use of electronic keyboards in regional bands
The use of electronic keyboards in regional bands represents an exception to the traditionally acoustic nature of rural folk music. While traditional folk relies on natural materials like wood, clay, and bamboo, modern technology is increasingly being integrated into folk performances. This shift reflects the influence of globalization and the changing tastes of audiences, even in historically remote rural areas.

72. (A) Devotional song and dance for the feminine divine
Garba is a devotional song and dance form dedicated to the feminine divine, particularly Goddess Amba. Originating in Gujarat, it is performed in a circular formation, symbolizing the cyclical nature of life. The music is characterized by rhythmic clapping and the use of the Dhol, creating an energetic and spiritually charged atmosphere during the festival of Navratri and other celebrations.

73. (C) Odisha
The Ghumura is a traditional pitcher drum native to the state of Odisha, specifically the Kalahandi region. A student interested in its rhythmic patterns would need to study the folk music of Odisha. The instrument is played during the Ghumura dance, which combines martial movements with rhythmic drumming, reflecting the historical and cultural traditions of the local tribes and communities.

74. (A) Women are strictly forbidden from participating in Baul music.
The Baul tradition in Bengal is inclusive and does not strictly forbid women from participating. In fact, many women are prominent Baul singers and practitioners. The tradition is known for its rejection of formal religious institutions and its focus on an internal spiritual path, expressed through metaphorical lyrics and the use of instruments like the Ektara and Duggi.

75. (D) I, II, and III
Sambalpuri folk music originates from Western Odisha and features the prominent Dalkhai dance-song. The music is characterized by the

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use of percussion instruments like the Dhol and Nisan, creating a powerful rhythmic foundation. This genre is a vital part of the regional identity, reflecting local customs and social structures, though performers do not traditionally wear Kanjeevaram silk from the south.

76. (B) People's Music
Lok Sangeet literally translates to "People's Music," reflecting its origins among the common population. It encompasses the diverse folk traditions of various regions, focusing on themes relevant to daily life, such as agriculture, rituals, and local legends. Unlike the elite classical traditions, Lok Sangeet is accessible to everyone and is characterized by its communal and participatory nature across the country.

77. (C) Chimta - Fire tongs with attached brass jingles
The Chimta is a traditional rhythmic instrument consisting of long iron tongs with attached brass jingles. When the tongs are struck or shaken, the jingles produce a sharp clashing sound. This instrument is widely used in Punjabi and North Indian folk and devotional music to provide a steady and audible rhythmic pulse that complements the vocal and drum performances.

78. (D) Abhang
Abhang is a purely devotional folk genre from Maharashtra, consisting of poems written by Bhakti saints in praise of Lord Vitthal. Unlike secular work songs or seasonal melodies, Abhangs are focused entirely on spiritual expression and the personal relationship between the devotee and the divine. They are a staple of the Varkari tradition and are performed during religious pilgrimages.

79. (A) Raga Dhani and pentatonic scale variations
Himalayan folk tunes that avoid the notes Re and Dha often utilize a pentatonic scale similar to Raga Dhani. This melodic framework is naturally resonant and suits the simple, soaring airs typical of mountain regions. Identifying this connection demonstrates a competency in mapping the relationship between localized folk scales and the more formalized structures of Indian classical music.

80. (B) I, II, III, and V
The Hornbill Festival in Nagaland is a major cultural event that showcases traditional Naga folk music, dances, and indigenous heritage. Known as the "Festival of Festivals," it promotes inter-tribal interaction and the preservation of diverse tribal customs. The event features iconic instruments like the log drum, serving as a vital platform for the cultural expression of the Nagaland people.

81. (B) Mando
Mando is a prominent folk music form from Goa that evolved during the Portuguese colonial period. It is typically accompanied by the Ghumot, an earthen pot drum. Mando songs often deal with themes of love, social issues, and historical events, blending Indian and Western musical influences to create a unique regional style that remains central to Goan cultural celebrations.

82. (A) Both Statement I and Statement II are true.
Bhavai is a traditional folk theatre form from Gujarat that combines music, dance, and drama. A key musical feature of Bhavai is the Bhungal, a long copper pipe instrument that produces a powerful sound used to signal the beginning of a performance. This art form is known for its energy and is traditionally used to provide social commentary and entertainment.

83. (C) Need for projection in open outdoor spaces
High-pitched, full-throated vocal projection in rural folk singing is primarily caused by the need to be heard in open outdoor spaces. In the absence of modern amplification, performers developed techniques to project their voices across large fields or desert expanses. This physical necessity shaped the vocal aesthetics of many regional folk traditions, resulting in the powerful and resonant singing styles.

84. (D) Pongal - Snow sculpting
Pongal is a harvest festival celebrated in Tamil Nadu, characterized by the cooking of freshly harvested rice and honoring the sun. It is not associated with snow sculpting, which is not a traditional activity in the tropical climate of southern India. In contrast, Lohri involves bonfires, Navratri features Garba, and Baisakhi includes Bhangra, all reflecting regional climates and customs.

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85. (A) Both A and R are true and R is the correct explanation of A.
The harmonium has become a staple of Indian folk music due to its portability and ease of tuning. It provides a steady melodic support and a continuous drone, making it an ideal accompaniment for vocalists in various regional styles. Despite its European origins, its practical advantages have led to its widespread adoption in devotional, narrative, and seasonal folk music across India.

86. (B) A fast 6-beat pattern similar to Dadra
The Khemta is a popular rhythmic cycle in Bengal folk music, characterized by a fast six-beat pattern similar to the Dadra Tala. Its light and bouncy feel makes it particularly suitable for dance-oriented folk songs and light classical performances. The six-beat structure provides a flowing rhythmic foundation that is easily recognized and performed by local musicians and community members.

87. (D) Abhang
Abhang refers to the spiritual poems written by saints like Tukaram in Maharashtra, performed with high energy and accompanied by cymbals and the Mridang. These songs are central to the Varkari devotional tradition, expressing deep philosophical and spiritual truths in a manner that is accessible and emotionally engaging for the masses during religious gatherings and pilgrimages in the region.

88. (A) An earthen pot drum with lizard skin
The Ghumot is a traditional earthen pot drum from Goa, featuring a membrane made from the skin of a monitor lizard. It is a percussion instrument used in various Goan folk forms, including the Mando. The instrument's unique construction and sound are indicative of the region's reliance on local natural materials to create distinct musical identities within its cultural traditions.

89. (C) Jatsari / Ovi
Jatsari and Ovi are terms used for songs sung by women while performing daily chores like grinding grain on a traditional stone grinder. These songs feature a steady, repetitive rhythm that helps synchronize physical labor and alleviate the monotony of domestic tasks. They are a significant part of the female oral tradition in regions like Bihar, Uttar Pradesh, and Maharashtra.

90. (A) P-2, Q-3, R-4, S-1
The Manganiyar and Kalbelia communities are traditional performers from Rajasthan, while the Bauls are wandering minstrels from Bengal. The Gond tribe is a major community in Madhya Pradesh and Chhattisgarh with its own rich musical traditions. Each of these groups maintains distinct cultural identities through their unique instruments, repertoire, and performance styles, reflecting India's vast social and regional diversity.

91. (D) Bengal and Assam
The Khol is a terracotta two-sided drum extensively used in the folk music of Bengal and Assam. It is particularly associated with the Baul and Kirtan traditions, providing the rhythmic foundation for devotional singing. The instrument's design, with a small treble head and a larger bass head, allows for a wide range of percussive sounds that complement regional melodic styles.

92. (A) I, IV, II, III
Life-cycle folk songs follow the progression of human life, starting with Sohar for birth. This is followed by songs for childhood ceremonies like the Mundan. Banna-Banni songs are performed during weddings, and Nirgun Bhajans reflect on old age and mortality. This chronological order highlights how music serves as a constant companion through all the major transitions and milestones of life.

93. (C) Sharda Sinha - Bihar
Sharda Sinha is a legendary folk singer from Bihar, renowned for her soulful renditions of Chhath Puja songs, Sohar, and wedding melodies in Bhojpuri and Maithili. Her work has played a crucial role in preserving and popularizing the regional folk traditions of Bihar, making her a household name and a significant figure in the landscape of Indian folk music.

94. (C) Statement I is true but Statement II is false.
Kummi is a traditional folk dance from Tamil Nadu performed by women who stand in a circle and clap their hands in rhythm. The dance is

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characterized by its simplicity and reliance on the human voice and handclapping rather than complex electronic instruments. It is performed during festivals and harvest celebrations, showcasing the communal and acoustic nature of rural Tamil culture.

95. (A) I, II, and III
Bhangra is a vibrant folk dance and music form from Punjab, originally performed by farmers to celebrate the harvest. The Dhol is the central instrument, and the performance includes the singing of short verses called Boliyan. Known for its high energy and vigorous movements, Bhangra is a celebration of life and physical strength, reflecting the agrarian roots of the region.

96. (B) Lyrics by poet-saints like Vidyapati
While most folk songs are anonymous, the lyrics of poet-saints like Vidyapati represent a notable exception. His compositions in Maithili became deeply embedded in the folk traditions of Bihar and Bengal. These songs are widely performed by regional artists, yet the identity of the composer remains known, bridging the gap between individual literary creation and communal oral tradition.

97. (B) A wind instrument of gourd and bamboo.
The Tarpa is a traditional wind instrument of the Warli tribe in Maharashtra, made from a gourd and bamboo. It is not an expensive metal instrument from Europe. The player, known as the Tarpekar, leads the dance through the rhythmic and melodic cues of the instrument. It is central to the community's harvest celebrations, representing their close bond with nature and tradition.

98. (A) Integration of Maand into light thumri
The integration of the Rajasthani folk melodic framework, Maand, into light classical Thumri is a clear example of folk music influencing classical forms. This application shows how regional folk tunes provide raw material that is refined and structured by classical musicians. Such crossovers enrich the classical repertoire by introducing new melodic flavors and emotional nuances derived from rural traditions.

99. (C) A large bowl-shaped drum beaten with sticks
The deep, resonating sound of the Nagada is caused by its construction as a large bowl-shaped kettledrum, which is beaten with heavy sticks. This design allows for a powerful acoustic projection that is ideal for outdoor performances, temple rituals, and traditional folk theatre like Nautanki. The large surface area of the drum skin produces the characteristic bass tones central to its sound.

100. (D) I, II, III, and V
Chhau is a martial folk dance found in Jharkhand, West Bengal, and Odisha, often depicting mythological episodes. The music features instruments like the Dhol, Dhamsa, and Shehnai, providing a powerful rhythmic drive. While traditionally performed by men, it is a complex and high-energy art form that combines dance, acrobatics, and music to create a dramatic spectacle central to regional festivals.

101. (C) Bair
Bair is a traditional folk music form from Uttarakhand that involves a musical dialogue or duet, where singers ask and answer questions through song. This interactive style is a popular way to share knowledge, stories, and social commentary during village gatherings. It showcases the improvisational skills of the performers and the importance of oral communication in the regional folk culture of the hills.

102. (B) A plucked instrument with two to five strings
The Dotara is a traditional plucked string instrument popular in the folk music of Bengal and Assam. It typically has two to five strings and is used by Bauls and other folk musicians to provide both melody and rhythm. The instrument is crafted from wood and skin, producing a bright, percussive sound that is essential for the regional narrative and devotional songs.

103. (D) Pongal
Pongal is a major harvest festival in South India, especially Tamil Nadu, where farmers honor the Sun God and celebrate the season's yield. The festival involves decorating cattle, cooking the first rice of the harvest, and singing traditional folk songs. It is a time of gratitude and community

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celebration, reflecting the deep connection between the agrarian society and natural forces.

104. (A) Losar - Arunachal Pradesh
Losar is a significant festival celebrated in Arunachal Pradesh, marking the Tibetan New Year. It features traditional folk music, dances, and religious rituals performed by the Monpa and other local communities. In contrast, Chapchar Kut is from Mizoram, Wangala is from Meghalaya, and Bihu is the primary festival of Assam, each representing the unique cultural heritage of the North East.

105. (A) Both A and R are true and R is the correct explanation of A.
The Dholak is a versatile percussion instrument widely used in Indian folk music because its two heads provide distinct treble and bass tones. This allows it to create a full rhythmic sound that supports a variety of melodic styles. Its portability and expressive range make it a staple for domestic celebrations, street performances, and regional folk ensembles across the country.

106. (A) A classical dance in the Natya Shastra
Bidesia is a theatrical folk song form from Bihar, not a classical dance mentioned in the Natya Shastra. Popularized by Bhikhari Thakur, it addresses the social issue of male migration and the emotional toll on families. The genre is a significant cultural expression of the Bhojpuri-speaking people, using simple melodies and poignant lyrics to narrate relatable human stories of separation.

107. (A) Both Statement I and Statement II are true.
The Khartal is a rhythmic instrument whose name is derived from "Khar" (hand) and "Tal" (rhythm). It consists of four wooden pieces that the performer clicks together using their fingers to produce rapid and complex rhythmic patterns. This instrument is a hallmark of Rajasthani folk music, especially among the Manganiyar community, known for their incredible rhythmic dexterity.

108. (B) Surbahar
The Surbahar is a classical string instrument, essentially a bass version of the Sitar, used in the Dhrupad style of Hindustani music. It is not a folk instrument. In contrast, the Ektara, Ravanhattha, and Tuntuna are all traditional folk instruments used across various regional styles for their simple construction and ability to provide a basic melodic or rhythmic accompaniment.

109. (C) Assam
The Pepa is a traditional horn instrument made from a buffalo horn, central to the folk music and culture of Assam. It is most famously played during the Bihu festival, producing a shrill and energetic sound that accompanies traditional dances. A performer using the Pepa demonstrates a specific competency in the unique wind instrument traditions and regional styles of the Assamese people.

110. (D) P-3, Q-2, R-4, S-1
Each folk dance has a signature rhythmic instrument: Garba uses the Dholak or Tabla, Bhangra is driven by the Dhol, Baul music features the Duggi or Khamak, and Lavani is characterized by the sharp beats of the Dholki. These instruments provide the essential rhythmic foundation that defines the energy and tempo of their respective regional dance and song traditions.

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111. (A) Boliyan
Boliyan are short, rhyming lyrical verses spontaneously sung in Punjabi folk music, particularly during high-energy dances like Giddha and Bhangra. These couplets often deal with themes of love, social life, and domestic humor, allowing participants to interact and improvise during the performance. Boliyan are a vital element of the oral tradition, keeping the folk culture vibrant and relatable.

112. (B) Plucking a string attached to a drum skin
The distinct "twang" sound of the Khamak or Gubgubi is produced by plucking a string that is attached to a drum skin. By varying the tension on the string, the performer can change the pitch and create a unique rhythmic and melodic effect. This instrument is a favorite among Bauls in Bengal, adding a dynamic and expressive layer to their folk music.

113. (B) It is a dramatic folk art performed by the Gondhali community in Maharashtra.
Gondhal is a dramatic and ritualistic folk art form performed by the Gondhali community in

Maharashtra. It is dedicated to local goddesses and involves singing narrative poems accompanied by instruments like the Sambhal and Tuntuna. Gondhal performances are highly energetic and are often commissioned during important family events like weddings to seek divine blessings through traditional storytelling and music.

114. (A) Raga Bhairavi - Midnight
Raga Bhairavi is traditionally performed in the morning or at the conclusion of a musical event, not at midnight. In contrast, Raga Malhar is associated with the monsoon, Raga Kafi with spring and Hori, and Raga Desh with the monsoon and harvest. These seasonal and temporal associations reflect the deep connection between classical Ragas and the natural and cultural cycles of India.

115. (C) I, II, and IV
Kamrupi Lokgeet is a sweet and melodic folk music form from the Kamrup region of Assam. It expresses thoughts on devotion, nature, and daily life through distinct regional melodic structures. Unlike structured classical forms that may use specific Talas like Teental, Kamrupi Lokgeet relies on simpler rhythmic patterns that highlight the emotive quality of the lyrics and local Assamese dialect.

116. (D) A Kashmiri folk instrument (Shatatantri Veena)
Before becoming a staple of Hindustani classical music, the Santoor was a traditional folk instrument from Kashmir, known as the Shatatantri Veena. It was used to accompany Sufi music in the valley. Its transition into the classical realm involved significant modifications to its construction and playing technique, yet it remains deeply rooted in the cultural history and folk traditions of Kashmir.

117. (C) Maand
Maand is a sophisticated folk music style from Rajasthan, traditionally performed to praise historical Rajput kings and royal patrons. Characterized by its slow tempo and intricate melodic ornamentations, Maand has a refined quality that bridges the gap between folk and classical music. It remains a key part of Rajasthan's cultural heritage, often sung in professional gatherings and prestigious cultural events.

118. (B) Roopak
Roopak Tala is a seven-beat rhythmic cycle that is frequently used in light classical and some regional folk music styles. Its uneven structure (3+2+2) provides a syncopated and graceful feel, making it suitable for emotive and romantic compositions. This Tala allows for a different rhythmic flow compared to the more common even-beat cycles like Kaharva or Dadra found in folk.

119. (C) Statement I is true but Statement II is false.
The Muria tribal dances of Bastar in Chhattisgarh are traditional performances that prominently feature the Mandri drum. These music forms are indigenous and deeply rooted in the tribe's rituals and social life. Contrary to the influence of modern pop, tribal music in this region maintains its traditional characteristics, reflecting the community's ancestral heritage and their close relationship with the natural environment.

120. (A) I, II, III, and V
The Langa community of Rajasthan consists of professional folk musicians who perform a rich repertoire of songs for various life events and patrons. While predominantly Muslim, they often sing songs dedicated to Hindu deities, demonstrating a unique cultural syncretism. Their performances feature instruments like the Sindhi Sarangi and Algoza, combining sophisticated melodic skills with a deep understanding of regional traditions.

121. (C) A song to synchronize labor and reduce fatigue
A work song is a functional folk genre designed to synchronize labor and reduce the perceived fatigue of workers during physically demanding tasks. These songs provide a rhythmic pulse that helps groups of people work together efficiently, whether sowing crops, rowing boats, or grinding grain. Work songs are a testament to how music serves practical, daily needs in rural societies.

122. (A) Shankh - Produced from a large seashell
The Shankh is a traditional instrument produced from a large conch shell, categorized as a Sushir Vadya or wind instrument. It is widely used in

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rituals, folk music, and temple ceremonies across India to produce a powerful, resonant sound. Its use is an example of how natural objects are adapted into musical tools, serving both spiritual and cultural purposes in various regions.

123. (D) Kerala
Kerala is an exception to the widespread use of the Tabla in folk traditions, instead relying on indigenous drums like the Edakka, Chenda, and Maddalam. These instruments are central to the state's temple arts and regional folk performances, producing a distinct rhythmic landscape. The use of these specific drums highlights the unique cultural and musical identity of Kerala within the Indian subcontinent.

124. (B) Folk-Classical continuum (Sanskritization of music)
The evolution of regional folk tunes into structured classical Ragas is an example of the folk-classical continuum, often referred to as the Sanskritization of music. This process involves the refinement and categorization of localized melodies by scholars and classical musicians over centuries. It demonstrates how elite classical systems are fundamentally built upon the vibrant and diverse musical foundations of regional folk cultures.

125. (A) Both A and R are true and R is the correct explanation of A.
Folk music utilizes local dialects and languages because its primary goal is to communicate direct, relatable emotions and daily experiences to the common people. By using the language of the community, folk songs ensure that their messages are easily understood and culturally relevant. This linguistic choice distinguishes folk music from ritualistic traditions that may rely on standardized, formal languages like Sanskrit.

126. (D) It strictly prohibits any use of accidental notes.
Raga Pilu is a popular melodic framework in light classical and folk music, known for its romantic and evocative mood. One of its defining features is its flexibility, as it frequently allows the use of accidental or chromatic notes to enhance its emotional appeal. This versatility makes it particularly suitable for folk forms where expressive freedom is valued over rigid adherence to scale.

127. (A) Modern pop music and rural urbanization
The decline of pure folk music forms in the late 20th century was primarily caused by the rise of modern pop music and the impact of rural urbanization. As younger generations are exposed to globalized media and move to cities, traditional regional styles often lose their communal audience. This shift in cultural consumption has led to the marginalization of many ancestral folk traditions.

128. (B) Kissa (Qissa)
A Kissa, or Qissa, is a traditional narrative ballad from the Punjab region that tells tragic love stories, such as that of Heer and Ranjha. These performances feature a high-pitched, open-throated vocal style and are a central part of the regional oral literature. They serve as a medium for preserving legendary tales and exploring complex human emotions through musical storytelling.

129. (B) A fair for cultural and folk exchange
In the context of folk traditions, a Mela is a fair or gathering that serves as a vibrant platform for cultural and musical exchange. These events bring together artists, craftsmen, and the local community to celebrate regional heritage through music, dance, and traditional games. Melas are essential for the survival and promotion of folk arts, providing performers with an audience and social recognition.

130. (A) P-3, Q-2, R-4, S-1
Bhikhari Thakur is the legendary "Shakespeare of Bhojpuri" from Bihar, while Ila Arun is a prominent Rajasthani folk-pop artist. Purna Das is a world-renowned Baul singer from Bengal, and Surinder Kaur is a celebrated figure in Punjabi folk music. These artists have significantly contributed to the preservation and popularization of their respective regional musical traditions on national and international stages.

131. (C) 6 beats (3+3)
Dadra Tala is a rhythmic cycle consisting of six beats, organized into two equal sections of three beats each. This simple, flowing rhythm is

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ubiquitous in light classical music and various Indian folk genres. Its balanced structure provides a characteristic lilt that is easy to follow, making it a favorite for romantic and festive songs in regional traditions across the country.

132. (A) I, II, III, IV
The historical progression of Indian musical literature begins with the Vedas, followed by Bharata's Natyashastra. Matanga's Brihaddeshi later introduced the concept of Desi music, and Sarngadeva's Sangeet Ratnakara provided a detailed classification of regional Ragas and musical forms. This chronological sequence reflects the gradual formalization and documentation of regional and folk musical practices within the Indian intellectual tradition.

133. (C) Victory of Durga over Mahishasura.
Durga Puja is a major festival in Bengal where folk songs and music celebrate the victory of Goddess Durga over the demon Mahishasura. The music, featuring the intense beats of the Dhak drum, reflects the mythological narrative of strength and triumph. This festival is a prime example of how regional music and religious mythology are inextricably linked in Indian cultural celebrations.

134. (C) Statement I is true but Statement II is false.
The Santoor is a melodic instrument played by striking its strings with light wooden mallets called Mezrabs. While it has a percussive action, it is highly capable of producing complex melodic phrases and ornamentations. Originally a folk instrument from Kashmir, it was later adapted into the Hindustani classical tradition, showcasing its versatility and rich tonal qualities in both regional and elite contexts.

135. (D) I, II, and III
Pandavani is a narrative folk form from Chhattisgarh that tells stories from the Mahabharata. The lead performer holds a Tambura, which they use symbolically as a mace, bow, or other objects during the performance. This style is known for its energetic vocal delivery and dramatic presentation, making it a unique and powerful medium for preserving epic stories through a blend of music and theater.

136. (A) Edakka
The Edakka is a traditional drum from Kerala and is not part of the Rajasthani folk music ensemble. In contrast, the Kamaicha, Khartal, and Morchang are all signature instruments of Rajasthan, particularly among professional musician communities like the Manganiyars and Langas. These instruments are essential for creating the distinct melodic and rhythmic textures characteristic of the desert region's folk traditions.

137. (C) A massive drum played with heavy sticks.
The Morchang is a small, metal jaw harp and is not a massive drum. It is played by placing it between the teeth and striking a metal tongue while using the mouth as a resonator. This instrument is a key part of Rajasthani folk music, producing a unique rhythmic and vibrating sound that complements the vocal and instrumental performances of the desert artists.

138. (A) To match the rhythm of daily manual chores.
Women's folk songs like Ovi or Jatsari often feature a steady, repetitive rhythm because they were traditionally sung to accompany manual chores like grinding grain. The music helps synchronize physical movements and makes the repetitive labor less monotonous. This functional aspect of folk music illustrates how everyday activities and artistic expression are deeply intertwined in the lives of rural women.

139. (D) Folk-Pop Fusion and Popularization.
Adapting a rural folk tune into a Bollywood film while keeping its original dialect and rhythm is an example of folk-pop fusion and popularization. This process brings regional styles to a much wider audience, though often in a modified form. It demonstrates the enduring appeal of folk melodies and their ability to influence and be integrated into contemporary mass-market entertainment.

140. (B) I, II, III, and IV
Chhath Puja is a significant festival in Bihar and surrounding regions, where folk songs are dedicated to the Sun God and Chhathi Maiya. These songs are primarily sung by women and are a vital part of the ritual fasting and bathing ceremonies. The music is characterized by its traditional acoustic nature, reflecting the deep

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spiritual and cultural roots of the Bhojpuri-speaking community.

141. (C) A narrative song about historical heroes.
In Indian folk music, a ballad is a narrative song dedicated to recounting the heroic deeds and life stories of historical or legendary figures. These songs serve as a medium for preserving regional history and inspiring the community. Unlike abstract musical forms, ballads are story-driven, using music to enhance the emotional impact and memorability of the narrative being told to the audience.

142. (D) Iron tongs equipped with brass jingles.
The Chimta is an idiophone consisting of long iron tongs equipped with brass jingles. It is a rhythmic instrument commonly used in the folk music of Punjab and North India. When the tongs are struck together or shaken, the jingles produce a sharp, metallic sound that provides an energetic beat, making it a favorite for devotional singing and festive dance performances.

143. (A) Pungi - Ghana
The Pungi is a wind instrument, or a Sushir Vadya, and not a Ghana Vadya (idiophone). It is traditionally used by snake charmers and consists of a gourd and bamboo pipes. In contrast, the Dholak is an Avanaddha Vadya, the Ravanhattha is a Tata Vadya, and the Bansuri is a Sushir Vadya, illustrating the standard classification of Indian musical instruments based on sound production.

144. (B) Kajri
Kajri is the generic term for seasonal monsoon songs in Uttar Pradesh. These songs celebrate the rains and the blooming of nature, often focusing on the theme of young women swinging on trees. Kajri is known for its sweet melodies and evocative lyrics, reflecting the environmental and social changes brought about by the rainy season in the heartland of North India.

145. (A) Both A and R are true and R is the correct explanation of A.
Folk music frequently uses pentatonic scales because they are naturally resonant and easy to sing without formal training. These five-note scales, like those found in Raga Bhupali, are inherently melodic and provide a simple yet effective framework for regional songs. This accessibility ensures that folk melodies can be easily remembered and performed by all members of a community during various social events.

146. (A) An 8-beat cycle divided into two halves.
Kaharva Tala is an eight-beat rhythmic cycle that is divided into two equal halves of four beats each. It is one of the most popular rhythms in Indian folk and light music due to its simple and balanced structure. This Tala provides a steady and energetic pulse that is ideal for a wide variety of regional dance and song traditions across the country.

147. (C) Statement I is true but Statement II is false.
The Tumbak is a goblet-shaped drum used specifically in Kashmiri folk music, often to accompany narrative songs. While goblet drums are also found in Middle Eastern traditions, the Tumbak is a distinct part of the regional musical identity in the Kashmir valley. Its construction and usage highlight the historical cultural exchanges and unique local developments in the percussion traditions of northern India.

148. (D) Dandiya Raas - Navratri
Dandiya Raas is a traditional folk dance from Gujarat that is predominantly associated with the festival of Navratri. It involves dancers using decorated wooden sticks to strike in rhythm while moving in circular formations. The dance and its accompanying music are a celebration of the feminine divine, creating a vibrant and high-energy atmosphere during the nine nights of the festival.

149. (C) To induce trance and mirror Durga's energy.
The intense and rapid beats of the Dhak drum during Durga Puja are intended to induce a trance-like state and mirror the powerful energy of Goddess Durga. This rhythmic intensity is a vital part of the ritualistic experience in Bengal, driving the energetic movements of dancers and creating a spiritually charged atmosphere that defines the cultural celebration of the goddess's victory.

150. (B) P-3, Q-1, R-4, S-2
Bidesia is themed around the longing for a migrated lover, while Alha consists of heroic and martial ballads. Sohar celebrates the joy of

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childbirth, and Phag or Hori is a celebration of the spring season and colors. These associations illustrate how different folk genres are specifically tailored to express particular emotional and social experiences within the rural life of various Indian regions.

151. (D) Sadir or Kuravanji.
Sadir or Kuravanji are traditional forms rooted in the temple and Devadasi traditions of South India before evolving into mainstream cultural expressions. Unlike secular North Indian folk theatre like Nautanki or Tamasha, these forms were historically tied to ritualistic performances within temple precincts. They represent the transition of sacred art forms into more broadly accessible regional performance traditions over time.

152. (A) Laya-baant / Layakari
Laya-baant or Layakari refers to the rhythmic play and variations in speed, such as double or triple time, created by percussionists. In folk music, Dholak players often use these techniques spontaneously to increase the energy and complexity of a performance. This concept highlights the sophisticated rhythmic understanding that folk musicians possess, even without formal academic training in classical theory.

153. (C) Seeking the "Moner Manush" within oneself.
Baul philosophy, as expressed in their music, focuses on seeking the "Moner Manush" or the "Person of the Heart" within oneself. This inward spiritual journey rejects material wealth and rigid social hierarchies like caste. Through their songs, Bauls express universal truths about humanity and love, reflecting a mystical and inclusive approach to spirituality that transcends formal religious boundaries.

154. (A) A competitive vocal duel between singers.
In the context of folk music, a Jugalbandi often refers to a competitive or collaborative vocal duel between two singers. This format allows performers to showcase their improvisational skills, wit, and melodic range by responding to each other's musical phrases. It is a popular way to engage the audience and demonstrate the dynamic and interactive nature of regional performance traditions.

155. (D) I, II, and IV
Giddha is a vibrant folk dance performed by women in Punjab, characterized by rhythmic clapping and the singing of Boliyan. Unlike the heavy Dhol used in Bhangra, Giddha relies on a smaller Dholki or simply handclapping to maintain the beat. It is a social dance that allows women to celebrate their lives and share stories through energetic and expressive movements.

156. (B) Mukhda / Sthaayi
The Mukhda or Sthaayi is the melodic refrain or catchphrase that repeats at the end of every stanza in a folk song. This repeating section serves as the anchor for the composition, making it easily recognizable and allowing the audience to join in the chorus. It is a fundamental structural element that provides stability and cohesion to the narrative and melodic flow.

157. (C) It is a type of stretched membranophone.
The Algoza is a woodwind instrument, specifically a double flute, and is not a type of stretched membranophone. It requires circular breathing to maintain a continuous sound and is widely used in the folk music of Punjab and Sindh. The instrument's ability to provide both a melody and a drone simultaneously makes it a distinctive and powerful part of regional folk ensembles.

158. (D) Oral Tradition
A song that has been preserved and performed in a village for centuries without being written in any text is a perfect illustration of the oral tradition. This method of transmission ensures that cultural heritage and musical styles are passed down through generations by listening and imitation. It highlights the resilience and continuity of folk music as a living, unwritten history of the people.

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159. (A) Both Statement I and Statement II are true.
The Tari or Tarpa is a traditional wind instrument played during the winter harvest in tribal regions of Maharashtra and Gujarat. It is considered a sacred instrument, and its use is governed by specific cultural taboos and seasonal requirements. These rules reflect the deep spiritual significance and the functional role the instrument plays in the community's relationship with agriculture and ritual.

160. (B) I, II, IV, and V
Manganiyar music is a sophisticated folk tradition from Rajasthan that uses the Kamaicha and incorporates complex melodic ornamentations. Their repertoire includes songs for significant life events, and they use the Khartal for intricate rhythmic displays. Their traditional patrons are local Hindu communities, reflecting a long-standing social and cultural bond that has preserved this rich musical heritage for centuries.

161. (B) Local availability of various natural materials.
The diverse variety of folk instruments across India is fundamentally caused by the local availability of various natural materials like bamboo, clay, wood, and animal skins. Communities developed instruments based on what they could source from their immediate environment, leading to a vast array of unique regional sounds. This relationship with nature ensures that folk music remains deeply connected to the local geography.

162. (A) Kerala - Onam
Onam is the famous harvest festival of Kerala, celebrated with traditional folk music, boat races, and floral decorations. It marks the legendary return of King Mahabali and is a time of immense cultural and social significance. In contrast, Baisakhi is from Punjab, Pongal is from Tamil Nadu, and Bihu is from Assam, each being a major agricultural celebration in its respective region.

163. (C) Bhatiali (Boatman songs)
Bhatiali is a folk music form from Bengal that is traditionally slow, drawn-out, and deeply melancholic. Sung by boatmen as they row downstream, the music mirrors the steady flow of the river and the solitude of their journeys. This introspective and philosophical style is an exception to the high-energy and fast-tempo songs typically associated with many other regional folk celebrations.

164. (D) Social dynamics and household family roles.
Sohar songs celebrate the birth of a child and often reflect the complex social dynamics and household roles within the family. Beyond the immediate joy of the new arrival, the lyrics explore the relationships between different family members and the community. This narrative depth makes Sohar not just a celebratory song but also a medium for expressing cultural values and social structures.

165. (A) Both A and R are true and R is the correct explanation of A.
Regional folk festivals like Bihu and Pongal are directly tied to the agrarian calendar because the livelihoods of these societies depend on the cycles of sowing and harvesting. These events mark significant milestones in the agricultural year, providing an occasion for community celebration and gratitude. The music and rituals associated with these festivals are a direct expression of this deep connection to the land.

166. (B) A short Maharashtrian couplet for chores.
An Ovi is a short Maharashtrian couplet traditionally sung by women while performing daily household chores like grinding grain. These songs are characterized by their simple, repetitive melodies and rhythmic structure, which helps synchronize labor and provides a creative outlet for expressing domestic life and personal thoughts. Ovi remains a significant part of the female oral tradition in rural Maharashtra.

167. (D) Chenda - Punjab
The Chenda is a traditional percussion instrument from Kerala and is not commonly associated with Punjab. It is central to the temple arts and folk performances of the south, such as Kathakali and Thayambaka. In contrast, the Pepa is from Assam, the Kamaicha is from Rajasthan, and the Ektara is a staple of Bengali folk music, reflecting unique regional identities.

168. (A) It consists of a half coconut shell resonator covered with membrane and a bamboo neck.
The Ravanhattha is a traditional bowed string instrument that consists of a half coconut shell resonator covered with a membrane and a bamboo neck. It is predominantly used by the Bhopa community in Rajasthan to accompany narrative songs about local heroes. Its construction highlights the use of natural, local materials to create a distinct and haunting melodic sound in desert traditions.

169. (C) Garba
Garba is a traditional folk performance from Gujarat where participants gather in a circle, clapping and singing in a rhythmic pattern that

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accelerates over time. Performed around a central lamp or an image of Goddess Amba, it is a key part of the Navratri festival. The dance and music together symbolize the cyclical nature of life and express communal devotion to the divine.

170. (A) P-3, Q-1, R-2, S-4
Kajri is associated with the monsoon, while Phag or Hori is celebrated during the spring and Holi festival. Baramasa refers to songs that describe the changes across all twelve months, and Chaiti is sung during the post-spring month of Chaitra. These seasonal associations demonstrate how regional folk music is intimately tied to the changing environmental and agricultural cycles of North India.

171. (D) Baul music integrated by Tagore.
Baul music is a notable exception to purely oral transmission because its lyrics were extensively documented and integrated into the works of Rabindranath Tagore. Tagore was deeply influenced by the Bauls' philosophical messages and simple melodic structures, incorporating them into many of his own compositions. This helped bring regional folk traditions into the mainstream literary and musical culture of Bengal and beyond.

172. (A) I, II, III, IV
Moving from North to South, the sequence of folk forms begins with Chakri in Kashmir, followed by Maand in Rajasthan. Lavani is native to Maharashtra, and Villu Pattu is a traditional form found in Tamil Nadu. This geographical order reflects the diverse musical landscape of India, showcasing how regional styles change as one travels from the Himalayas to the southern tip of the country.

173. (C) Mapping Swaras between classical and folk.
Identifying that the folk tune 'Jugni' uses the scale of Raga Kafi or Asavari requires the competency of mapping Swaras between classical and folk traditions. This skill involves recognizing the underlying melodic frameworks and intervals that are common to both structured classical Ragas and localized folk airs. It demonstrates an understanding of the fundamental musical unity that exists across different genres in India.

174. (C) Statement I is true but Statement II is false.
The Nisan and Tasha are prominent percussion instruments used in the Sambalpuri music of Odisha. These instruments provide a powerful and resonant rhythmic drive rather than a soft melodic drone. They are essential for the energetic and vibrant folk performances of the region, highlighting the importance of percussive sound in expressing the cultural identity and social energy of Western Odisha.

175. (A) I, II, III, and IV
Lavani is a multifaceted folk form from Maharashtra with Nirguni and Shringari types, focusing on philosophy and romance, respectively. It is characterized by fast-paced footwork, expressive gestures, and the central use of the Dholki. Historically associated with the Peshwa era, Lavani remains a vital and popular expression of Maharashtrian culture, blending music, dance, and storytelling with high energy and artistic flair.

176. (B) Songs sung by the boatmen of Bengal.
Bhatiali is the traditional folk music of the boatmen in Bengal, specifically designed to be sung while rowing. These songs often feature long, drawn-out melodic phrases that mirror the flow of the river and the solitude of the boatmen. Bhatiali expresses deep philosophical and emotional thoughts, reflecting the daily lives and regional environment of the people living along Bengal's vast river systems.

177. (B) A pitcher drum tied to dancers' chests.
The Ghumura dance of Odisha takes its name from the Ghumura, which is a type of pitcher drum tied to the dancers' chests. The dancers provide their own rhythmic accompaniment while performing martial movements. This unique combination of drumming and dance is a hallmark of the cultural heritage of the Kalahandi region, showcasing the creative integration of instruments and physical performance.

178. (A) It is a large frame drum.
The Dappu, or Dafli, is a large frame drum and is not a multi-stringed bowed instrument. It is widely used in South Indian folk forms, particularly in Andhra Pradesh and Telangana, for rhythmic accompaniment during marches and festivals. Played with sticks or bare hands, the

Dappu produces a loud and energetic sound that is essential for leading communal and ritualistic gatherings.

179. (C) To provide sound that pierces through noise.
Cymbals like Manjira and Jhanjh are heavily used in large outdoor folk processions because their sharp, metallic sound can pierce through background noise. This ensures that the rhythmic pulse is audible to all participants over long distances. Their ability to provide a clear and persistent beat makes them ideal for maintaining synchronization in energetic and crowded communal celebrations.

180. (D) I, II, III, and V
The Pushkar Fair in Rajasthan is a world-famous event that coincides with the full moon of Kartik. It features performances by Bhopa and Kalbelia artists and includes massive camel and livestock trading. Far from being a silent retreat, the fair is a vibrant and noisy celebration of regional folk culture, attracting visitors and artists from across India and the globe.

181. (C) Professional caste music with rich vocals.
The Langa musical style refers to the professional folk tradition of the Langa community in Rajasthan. These musicians possess a sophisticated repertoire of regional songs and are known for their high-quality vocal and instrumental performances. Traditionally serving patrons during significant life events, their music is a vital and refined part of the cultural landscape of the Thar Desert and its people.

182. (B) Bidesia - Migration and separation
Bidesia is a North Indian folk genre from Bihar that primarily focuses on themes of migration and the resulting separation of couples. It depicts the emotional struggles of women whose husbands leave for work in distant cities. Through simple and evocative songs, Bidesia addresses a significant social reality in the Bhojpuri region, highlighting the personal impact of economic and geographical displacement.

183. (D) Garba
Garba is a graceful circular dance from Gujarat performed exclusively by women, serving as an exception to the male-dominated martial folk dances. Dedicated to the feminine divine, it involves rhythmic clapping and singing in honor of Goddess Amba. The dance symbolizes the cyclical nature of time and life, creating a vibrant and inclusive social environment during the festival of Navratri and other celebrations.

184. (A) Maand
The famous Rajasthani folk song "Kesariya Balam" is traditionally sung in the melodic framework of Maand. This Raga-like structure is known for its sophisticated and evocative quality, perfectly capturing the desert landscape and the regional cultural identity. Maand has been widely adapted into light classical music, showcasing the enduring influence of Rajasthani folk melodies on more formal Indian musical traditions.

185. (A) Both A and R are true and R is the correct explanation of A.
Baul singers use simple and lightweight instruments like the Ektara or Dotara because they often travel from village to village to perform. These instruments provide a steady drone and rhythmic pulse while being easy to carry during their wandering lifestyle. This practical choice allows the performers to sing and dance freely, reflecting the Bauls' rejection of material constraints and formal structures.

186. (A) A heroic ballad from the Bundelkhand region.
Alha is a heroic ballad genre from the Bundelkhand region of North India, narrating the legendary exploits of the warriors Alha and Udal. These performances are characterized by high rhythmic energy and a powerful vocal style, often performed during the monsoon season. Alha serves as a medium for preserving historical narratives and inspiring pride through the musical recounting of martial bravery.

187. (A) Both Statement I and Statement II are true.
Nautanki is a popular folk operatic theatre form in North India that blends music, dance, and drama to tell traditional stories. Performances typically feature the Nagada, a large kettledrum, and the harmonium to provide an energetic and audible accompaniment. Nautanki has been a major source of community entertainment and social commentary in rural areas for generations, showcasing vibrant local traditions.

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188. (B) Folk music for mahouts and buffalo grazers.
Bhawaiya is a folk music style from North Bengal and Assam, traditionally associated with mahouts and buffalo grazers. The songs often express themes of love, longing, and the challenges of rural life through distinct melodic ornamentations. This genre reflects the cultural landscape and occupations of the region, serving as an emotional and artistic outlet for the people working in its fields and forests.

189. (C) A thread inserted between string and bridge.
The distinct "buzzing" sound in the drone of instruments like the Tambura or Ektara is caused by a thread inserted between the string and the bridge. This thread, known as the "jivari," creates a complex set of overtones by allowing the string to graze the surface of the bridge. This technique enhances the resonance and harmonic richness of the drone, which is central to Indian music.

190. (D) P-2, Q-1, R-4, S-3
Different states in India have unique folk theatre forms: Maharashtra has Tamasha, Gujarat features Bhavai, Uttar Pradesh is known for Nautanki, and Karnataka has the ritualistic Yakshagana. Each of these forms combines music, dance, and drama to provide entertainment and preserve regional cultural narratives, reflecting the diverse artistic heritage of various parts of the Indian subcontinent and its people.

191. (A) Karnataka theater with dance and music.
Yakshagana is a traditional theatre form from Karnataka that combines dance, music, dialogue, and elaborate costumes. It primarily depicts stories from Hindu epics like the Ramayana and Mahabharata. The music is characterized by the use of drums like the Chande and Maddale, creating a powerful rhythmic foundation for the high-energy performances that are central to the regional cultural identity of coastal Karnataka.

192. (B) Tabla - Finger and palm playing with syllables.
The Tabla is played using sophisticated finger and palm techniques, accompanied by spoken rhythmic syllables known as Bols. This style allows for a high degree of precision and complexity in rhythmic accompaniment. In contrast, other instruments like the Dholak or Shehnai have different methods of play, but the Tabla's method is a defining characteristic of both classical and semi-classical Indian percussion.

193. (B) Ritualistic or Shamanic folk music.
Ritualistic or shamanic folk music is an exception to secular entertainment, as it is specifically designed to induce trance and spirit possession during regional rituals. These performances use intense rhythmic patterns and repetitive melodic phrases to facilitate a spiritual connection. Such music plays a functional role in many local communities, serving religious and healing purposes that go beyond simple recreational enjoyment.

194. (A) Sithniyan
Sithniyan are traditional folk songs in Punjab directed at the bridegroom and his family during a wedding. Often humorous and teasing, these songs are performed by women to build a sense of camaraderie and playfulness between the two families. Sithniyan are an essential part of the regional wedding rituals, showcasing the wit and social dynamics of the Punjabi oral folk tradition.

195. (C) I, II, and III
The Pena is a traditional bowed string instrument of the Meitei community in Manipur. It consists of a bamboo rod and a coconut shell resonator and is played with a specialized bow called a Cheijing. This instrument is central to the state's cultural rituals and festivals, producing a soulful and resonant sound that is distinct from the folk instruments of North India.

196. (D) A bowed string instrument from Rajasthan.
The Sindhi Sarangi is a traditional bowed string instrument from the desert regions of Rajasthan. It is a key instrument for professional folk musician communities like the Langas, providing a rich and complex melodic accompaniment to their songs. Its construction and sound reflect the sophisticated musical heritage of the region, capable of producing deep emotional nuances that complement the powerful vocal styles.

197. (C) It is strictly a female-only romantic dance.
Gatka is a traditional martial art from Punjab associated with Sikhism and is not a female-only romantic dance. Performances involve skillful maneuvers with sticks or swords and are often accompanied by the aggressive beating of the

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Dhol. Gatka is displayed during major festivals like Baisakhi and Hola Mohalla, showcasing the bravery and physical vigor central to the region's cultural identity.

198. (B) Playful interactions of Krishna and Radha.
Rasiya folk songs from the Braj region primarily focus on the playful and romantic interactions between Lord Krishna and Radha. These songs are central to the cultural life of the area, especially during the Holi festival. Rasiya uses vibrant melodies and expressive lyrics to celebrate divine love, reflecting the deep devotional and social traditions of the people living in and around Mathura.

199. (D) Loud volume and steady drone for singing.
The harmonium was adapted into Indian folk music because its loud volume and steady drone provide an effective support for vocalists. Despite its European origins and non-microtonal tuning, its practical advantages in providing a continuous melodic foundation made it highly popular. This adoption shows how folk traditions are often pragmatic, incorporating new tools that enhance the performance and accessibility of their music.

200. (A) I, II, III, and IV
The Surajkund Crafts Mela in Haryana is a major cultural event that showcases India's rich heritage of handicrafts and folk music. It features a "Theme State" each year and uses open-air theaters called Chaupals to host traditional folk dances and songs. The mela promotes heritage preservation and provides a national platform for regional artists, although it does not feature Western classical orchestras.

201. (C) A Karnataka drum dance with singing.
Dollu Kunitha is a high-energy drum dance from Karnataka performed by men of the Kuruba community. It involves the use of large, decorated drums called Dollu and combines rhythmic drumming with synchronized movements. This performance is a key part of regional folk festivals, serving as both a tribute to the deity Beereshwara and a celebration of the community's cultural and social strength.

202. (A) Tamil Nadu dance with a balanced pot.
Karakattam is a traditional folk dance from Tamil Nadu where performers balance a pot on their heads while dancing to rhythmic music. The dance requires immense skill and balance and is often performed during temple festivals to honor the goddess Mariamman. It is a vibrant expression of southern Indian regional culture, combining physical dexterity with melodic and percussive folk accompaniment.

203. (D) Bhavai - Kerala
Bhavai is a traditional folk theatre form from Gujarat, not Kerala. It combines music, dance, and drama to provide entertainment and social commentary. In contrast, Mach is from Madhya Pradesh, Jatra is from West Bengal, and Therukoothu is from Tamil Nadu. These regional forms represent the diverse and rich traditions of folk theatre that have thrived across different parts of the Indian subcontinent.

204. (B) Hori / Phag
Hori, or Phag, is a semi-classical folk song form from Uttar Pradesh specifically sung during the Holi festival. These songs are characterized by playful lyrics about throwing colors and the interactions of Krishna and Radha. Hori is known for its vibrant rhythmic energy and melodic charm, reflecting the festive and joyous atmosphere of the spring season in the North Indian heartland.

205. (A) Both Statement I and Statement II are true.
Gondhal is a ritualistic folk art of Maharashtra dedicated to goddesses like Tulja Bhavani. The performers, known as Gondhalis, use instruments like the Sambhal and Tuntuna to accompany their narrative songs. This high-energy performance is often part of family celebrations to seek divine blessings, showcasing the deep connection between regional religious traditions and folk music in the lives of the people.

206. (D) Dadra and Kaharva
The famous Gujarati Garba is primarily based on rhythmic cycles like Dadra and Kaharva. These six-beat and eight-beat Talas provide the steady and energetic pulse required for the circular dance movements and rhythmic clapping. The use of these accessible and flowing rhythms ensures that the community can easily participate in the performance during the Navratri festival and other social celebrations.

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207. (A) A narrative device in Punjabi folk music.
Jugni is a popular narrative device in Punjabi folk music, serving as a symbolic character through which the singer expresses social observations, philosophy, and humor. The term literally means "firefly" and is used to weave together various stories and themes in a rhythmic and melodic format. Jugni has become a signature element of the region's oral tradition and contemporary folk performances.

208. (B) Chimta
The Chimta is a unique rhythmic instrument consisting of long iron tongs with attached brass jingles. It serves as an exception to standard acoustic instruments by functioning as a percussive tool derived from household tongs. Widely used in Punjabi and North Indian folk and devotional music, it provides a sharp and persistent metallic beat that enhances the energy of vocal and drum performances.

209. (B) A Maharashtrian single-string instrument.
The Tuntuna is a traditional Maharashtrian single-string instrument used primarily for rhythmic and drone accompaniment in folk forms like Lavani and Gondhal. It consists of a small wooden resonator and a bamboo neck with a single metal string. Its simple construction allows performers to provide a steady beat and melodic foundation while dancing or singing, reflecting the region's creative folk instrument designs.

210. (A) P-1, Q-2, R-3, S-4
Purna Das is a legendary Baul singer who uses the Ektara and Dotara, while Teejan Bai is known for her symbolic use of the Tambura in Pandavani. The Manganiyar community is famous for the Kamaicha, and the Langa community predominantly uses the Sindhi Sarangi. These associations highlight the specific instrumental traditions that define the musical identities of different regional performers across India.

211. (C) Performance in open desert environments.
The high-pitched and loud vocal throw of Rajasthani folk singers is a direct adaptation to their performance environment in open deserts. Without amplification, singers developed these powerful techniques to project their voices across vast distances. This environmental influence has shaped the distinct aesthetic of the region's vocal traditions, resulting in the resonant and energetic singing styles characteristic of Rajasthani desert folk.

212. (D) Bhakti and Sufi movements
Baul music is deeply influenced by the Bhakti and Sufi movements, which emphasize an internal spiritual path and the equality of all humans. Baul singers reject external religious symbols and caste hierarchies, focusing instead on universal themes of love and the search for the divine within. This philosophical foundation is reflected in their mystical lyrics and simple, yet profound, musical expressions.

213. (C) Statement I is true but Statement II is false.
The Maddalam is a heavy, double-headed drum from Kerala, central to traditional temple arts and regional folk performances. It is played with the hands rather than metal sticks, allowing for a wide range of rhythmic nuances and tonal variations. Its construction and sound are essential for creating the powerful rhythmic landscape of South Indian regional traditions, particularly in the state of Kerala.

214. (B) Deepchandi / Dhamar
Deepchandi is a rhythmic cycle of 14 beats that is famously associated with the Hori and semi-classical Dhamar styles. While structured in classical contexts, its looser and more syncopated versions are frequently found in North Indian folk music. This Tala provides a graceful and flowing foundation for seasonal and romantic songs, highlighting the fluid exchange between classical and regional rhythmic frameworks.

215. (D) They are traditionally sung in the biting cold of December.
Bihu songs from Assam are traditionally associated with the spring season and the agricultural cycle, not the cold month of December. The music is characterized by rapid rhythms on the Dhol and the use of instruments like the Pepa and Gogona. These songs express themes of nature, love, and youth, serving as a vibrant celebration of life and productivity during Assamese festivals.

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216. (A) A vibrating bamboo jaw harp used in Bihu music
The Gogona is a traditional vibrating bamboo jaw harp used in the Bihu music of Assam. It is played by placing it between the lips and plucking a bamboo tongue, using the mouth as a resonator to create unique rhythmic and melodic effects. This instrument is a hallmark of Assamese folk culture, producing a distinct sound that complements the energetic drums and horns.

217. (C) Resonant sound that induces movement.
The widespread use of the Dhol for festive folk music across India is primarily caused by its resonant sound, which naturally induces movement and excitement. The drum's ability to produce loud, deep bass and sharp treble tones makes it ideal for large outdoor gatherings and high-energy dances. This physical and auditory impact has made the Dhol a universal symbol of celebration in regional traditions.

218. (A) A Rajasthani priest-singer of epics.
A Bhopa is a traditional priest-singer from Rajasthan who specializes in narrating epics about local heroes like Pabuji and Devnarayan. They perform narrative songs accompanied by the Ravanhattha, often in front of a painted scroll known as a Phad. This role combines spiritual leadership with artistic performance, serving as a vital medium for preserving the region's oral history and legendary folk traditions.

219. (D) Bidesia - Bhojpuri
Bidesia is a prominent folk genre from Bihar that is sung in the Bhojpuri language. It addresses social themes like migration and the longing for home, using the regional dialect to make its message relatable and accessible to the local population. This linguistic connection is a fundamental characteristic of folk music, ensuring that the songs remain rooted in their specific cultural and geographical contexts.

220. (B) Dohe / solitary desert cries (e.g., Kurja)
Solitary desert cries and songs like the "Kurja" are exceptions to the group-singing nature of many folk forms. These introspective songs are often performed by individuals, such as camel herders, in the vast expanses of the Rajasthan desert. They express personal emotions and a connection to nature, reflecting a different side of regional folk music that is focused on solitude rather than community gathering.

221. (C) Squeezing lacing alters melodic pitch.
The Edakka of Kerala is unique among membranophones because the player can alter the melodic pitch by squeezing the lacing that holds the drum heads. This allows the instrument to produce melodic phrases alongside rhythmic beats, making it a highly expressive and versatile tool in temple arts and folk music. This technical feature distinguishes the Edakka from most other Indian drum traditions.

222. (D) Tamasha
Tamasha is a popular folk theatre form from Maharashtra that uses humor, double-entendres, and lively Lavani music to entertain audiences. Performed by traveling troupes, it combines dialogue, dance, and song to provide social commentary and escapism. Tamasha remains a significant part of the regional cultural identity, showcasing the vibrant and energetic nature of Maharashtrian performance traditions and oral storytelling.

223. (D) Statement I is false but Statement II is true.
Folk music is a highly dynamic art form that constantly absorbs contemporary influences while retaining its core cultural identity. Far from being static, regional styles evolve as they interact with new social realities, technologies, and musical trends. This adaptability ensures that folk music remains relevant to each new generation, continuing to reflect the living experiences and creative spirit of local communities.

224. (B) Kashmiri theater with music and dance.
Bhand Pather is a traditional folk theatre form from Kashmir that combines music, dance, and satirical plays. Performed by the Bhand community, it often addresses social and political issues through humor and traditional narratives. This art form is a vital expression of Kashmiri cultural identity, using regional music and performance to engage the local community and preserve their historical and social heritage.

225. (B) It is played with a bow.
The Khol is a terracotta drum primarily associated with the Baul and Kirtan music of Bengal and Assam, played with the hands and not a bow. Its

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design, with a small treble head and a larger bass head, allows for a range of sharp and deep sounds. The instrument provides the essential rhythmic foundation for devotional singing, reflecting the region's unique percussion traditions.

226. (A) To facilitate memorization and sing-alongs.
The repetitive, refrain-heavy structure of folk songs is fundamentally designed to facilitate memorization and encourage sing-alongs. These simple patterns allow even those who are not professional musicians to participate in communal performances. Repetition also reinforces the central theme or narrative of the song, making the music more effective in its role as a medium for social bonding and cultural transmission.

227. (C) Songs sung while fetching water.
Panihari songs are a traditional folk genre sung by women while fetching water from wells or rivers, especially in arid regions like Rajasthan. These songs often deal with domestic themes, personal thoughts, and the daily challenges of rural life. Panihari is a significant example of how occupational activities provide a context for musical expression, reflecting the direct relationship between daily labor and art.

228. (D) Bhikhari Thakur - Bidesia (Bhojpuri folk theatre)
Bhikhari Thakur is a legendary figure in Bhojpuri folk theatre, known for popularizing the Bidesia genre. His work addressed important social issues of migration and family life in Bihar, using regional music and drama to communicate with the masses. Thakur's contribution was pivotal in elevating Bhojpuri folk arts to a level of national recognition, making him a central figure in Indian folk history.

229. (C) Goa
Goa is an exception to the dominance of common drums like the Tabla, instead utilizing the unique Ghumot and Kashale in its regional folk music. The Ghumot is an earthen pot drum, and the Kashale is a type of cymbal. These instruments are essential for Goan festive and devotional songs, showcasing the state's distinct cultural heritage and its reliance on local natural materials.

230. (B) Maharashtra
The Dhol Tasha pathaks, or troupes, are a hallmark of the Ganesh Chaturthi festival in Maharashtra. These groups consist of hundreds of drummers playing the Dhol and Tasha in synchronized rhythmic patterns, creating a powerful and high-energy sound that defines the festive atmosphere in cities like Pune and Mumbai. This tradition showcases the importance of massive communal percussion in regional cultural celebrations.

231. (D) Nirguni Bhajan / Folk Bhakti
Nirguni Bhajans are a form of folk devotional music that focuses on the philosophical and formless aspect of the divine, often using the verses of saints like Kabir. Accompanied by a simple Ektara, the emphasis is entirely on the message rather than elaborate musical ornamentation. This style reflects the deep influence of the Bhakti movement on regional folk traditions, promoting a direct and simple spirituality.

232. (C) Statement I is true but Statement II is false.
The Mohuri is a traditional wind instrument from Odisha, similar in function and sound to the Shehnai. It is predominantly used in folk music, ritualistic ceremonies, and regional processions rather than classical Sitar concerts. The instrument's resonant and celebratory sound is a key part of the state's cultural landscape, providing a melodic lead for various social and religious events in rural communities.

233. (C) Dadra
Dadra Tala features a rhythmic feel that is similar to 3/4 or 6/8 time signatures, making it incredibly common in light folk dances like the Garba. Its six-beat structure organized into two groups of three creates a natural lilt that is easy to dance and clap to. This accessibility and flowing energy have made Dadra a staple of regional festive music across the Indian subcontinent.

234. (A) It is performed by the Kalbelia (snake charmer) community of Rajasthan.
The Kalbelia dance is a vibrant folk form from Rajasthan, performed by the snake charmer community of the same name. Contrary to being a martial art of Kerala, it is a celebratory dance where movements mimic a snake, accompanied by the Pungi. This art form is a significant

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expression of the Kalbelia people's cultural identity and their traditional relationship with their environment and music.

235. (D) A native string instrument used by the Santhal tribe
The Bhuang is a traditional string instrument used by the Santhal tribe in eastern India, particularly during festivals. It consists of a bamboo rod and a large resonator made of wood or gourd, producing a deep, vibrating sound. This instrument is a key part of the community's ancestral heritage, showcasing the unique designs and sounds that characterize tribal folk music in the region.

236. (B) Shankh - Conch shell
The Shankh is a traditional wind instrument made from a conch shell, a natural material found in coastal areas. It is widely used in religious rituals, temple ceremonies, and folk music across India to produce a powerful and resonant sound. The use of the conch shell reflects the integration of natural objects into cultural and spiritual practices, serving as a universal musical tool.

237. (C) Kashmir
Kashmir's folk music is an exception to many other Indian regional styles because it widely uses the Rabab and Santoor, which show a heavy Central Asian and Persian influence. These instruments are central to the Sufiyana Musiqi and local folk genres of the valley. Their presence in the region highlights historical cultural exchanges along the Silk Road and the unique musical heritage of the Himalayas.

238. (D) Orally transmitted songs to soothe infants.
Lullabies, or Lori, are universally considered folk music because they are orally transmitted songs used by parents to soothe and put infants to sleep. They do not require formal training or adherence to classical treatises. Instead, they emerge from the intimate and domestic settings of every region, using simple melodies and repetitive lyrics to create a calming and emotional bond between parent and child.

239. (A) Lohri
Lohri is a major harvest festival in Punjab where communities gather around a massive bonfire, sing songs of the legendary hero Dulla Bhatti, and share traditional sweets. The festival marks the end of winter and is a time of great joy and social bonding. The music and rituals of Lohri are a direct expression of the regional agrarian lifestyle and the community's rich oral history.

240. (A) Both Statement I and Statement II are true.
Folk instruments are almost always made from locally available natural materials, leading to slight variations in pitch and tone even within the same region. This local sourcing ensures that the music remains connected to the geography and resources of the community. It also means that each instrument is unique, reflecting the craftsmanship and environmental context of its creation in rural India.

241. (B) Semi-classical form with folk influence.
Thumri is a semi-classical vocal form that has deep roots in regional folk music, particularly from the regions of Uttar Pradesh and Bihar. It blends classical grammar with the emotional expressive power and melodic flavors of folk tunes like Kajri and Chaiti. This relationship highlights how elite musical forms often evolve by refining and systematizing the vibrant artistic expressions found in rural traditions.

242. (A) It is an earthen pot drum.
The Ghumat is a traditional earthen pot drum from Goa, featuring a membrane historically made from the skin of a monitor lizard. It is a percussion instrument and not a bowed string instrument. The Ghumat is central to the state's folk music and is played extensively during religious festivals, reflecting the region's unique cultural heritage and its creative use of local natural resources.

243. (C) Complex Dhol polyrhythms using two sticks.
The energetic and rapid nature of the Bhangra rhythm is fundamentally caused by complex Dhol polyrhythms played with two sticks. The Dhol provides a powerful and driving beat that motivates dancers and creates a vibrant atmosphere. This rhythmic intensity is a defining feature of Punjabi folk music, reflecting the physical vigor and high spirits associated with agricultural celebrations and social festivities.

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244. (D) Dhimsa - Araku Valley (Andhra Pradesh)
Dhimsa is a traditional tribal dance from the Araku Valley in Andhra Pradesh, performed by the local hill tribes. It is characterized by its rhythmic music and synchronized group movements, serving as an important part of social and religious gatherings. This form is a distinct expression of the regional tribal identity, separate from the folk traditions of other states like Maharashtra or Bengal.

245. (C) Songs by Bhats and Charans of Rajasthan.
The songs performed by the Bhats and Charans of Rajasthan are an exception to purely recreational folk music, as they serve as a method of historical record-keeping and genealogical tracing. These professional poet-musicians preserve the histories of families and local heroes through their songs. This functional role ensures that historical knowledge is passed down through generations, maintaining the community's sense of heritage and identity.

246. (B) Ballads and epic narrative poems.
A folk song that recounts the epic story of a hero over several hours or nights is known as a ballad or narrative poem. These performances use music to enhance the storytelling, making long and complex historical or legendary accounts more engaging for the audience. Ballads are a cornerstone of the oral tradition, serving as a living archive of a region's cultural and martial history.

247. (D) Viraha Geet (Song of separation)
A Viraha Geet is a song of separation, and the Rajasthani tradition of singing to the Kurja bird is a classic example. These songs express the longing and emotional pain of women whose husbands are away for work. By addressing a migratory bird as a messenger, the lyrics create a poignant and relatable narrative that reflects the social and geographical realities of the rural population.

248. (A) Both Statement I and Statement II are true.
Folk music relies heavily on community participation rather than a strict divide between performers and the audience. The use of simple, repeating choruses allows everyone to join in the singing, fostering a sense of social cohesion and shared cultural identity. This inclusive nature ensures that folk music remains a living and vital part of communal rituals, festivals, and daily activities in rural India.

249. (C) Raga Pahari
Raga Pahari is deeply rooted in the folk melodies of the Himalayan mountain regions, and its name itself means "of the hills." Its scale and melodic contours are naturally suited to the simple and soaring airs typical of mountain folk music. Pahari is extremely popular in light classical and folk compositions, demonstrating how classical Ragas often systematize the inherent flavors of regional airs.

250. (A) It is an aerophone made entirely of bamboo.
The Madal is a traditional hand drum, specifically a membranophone, and is not an aerophone. It is widely used in the folk music of Nepal and North-East India, featuring a cylindrical body with a slight central bulge. The drum produces a deep, resonating bass and sharp treble, providing a distinct rhythmic foundation for regional songs and dances in these mountainous and hilly areas.

251. (B) Spontaneous community expressions
The academic investigation into the origins of Indian folk song indicates that its genesis lies in the natural emotional outputs of various communities. Unlike classical music, which adheres to rigid formal structures, folk music emerges organically from collective feelings. This foundational element ensures that the music remains a genuine representation of the people's shared social and cultural experiences.

252. (A) Reflecting communal evolution
Musicologists describe the classification frameworks for Indian folk music as dynamic systems that are never truly static. These frameworks are designed to adapt and shift alongside the changing nature of daily communal life. Because folk traditions are living entities, the methods used to categorize them must accurately mirror the continuous evolution of the socio-cultural identities they represent.

253. (C) Occupational, seasonal, ritualistic
The systematic classification of Indian folk music relies on the specific communal contexts in which the songs are performed. Researchers categorize these musical expressions into three

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primary areas: the work people do, the changing seasons, and the various rituals observed by the community. This method ensures that the functional and social purpose of each song is correctly identified.

254. (D) Function as a resilient living archive
The developmental journey of Indian folk song, moving from raw vocalizations to structured systems, reveals its role as a living archive. It functions as a resilient repository of community history and identity that survives through generations. This classification highlights how these musical forms document the organic evolution of a society, preserving vital cultural information in a performative format.

255. (C) Understanding its origin and evolution
Scholars emphasize that a comprehensive classification of Indian folk music is impossible without a deep understanding of its foundations. Researchers must examine both the initial functional origins and the subsequent evolutionary trajectory of these songs. This dual approach provides the necessary analytical lens to document how these traditions have shifted over time while maintaining their core cultural relevance.

256. (B) Spontaneous rhythmic structures
Field researchers documenting folk music identified several defining attributes that distinguish it from classical traditions. One primary characteristic is the presence of spontaneous rhythmic structures that emerge during collective community participation. Unlike the rigid patterns found in formal music, these rhythms are organic and rely heavily on oral transmission rather than standardized or written musical notation systems.

257. (D) Daily communal activities
Fieldwork indicates that folk music is deeply integrated into the everyday lives of the people who perform it. This functional integration means the music is inseparable from daily communal activities, such as labor or social gatherings. The research highlights that folk music serves a practical purpose within the community, reinforcing social bonds through its constant presence in routine life.

258. (A) Community cohesion and continuity
The characteristics of folk music are not intended to display high levels of technical virtuosity or individual skill. Instead, researchers noted that these musical traits are designed to facilitate community cohesion and ensure cultural continuity. By focusing on collective participation, folk music helps localized groups maintain their unique heritage and strengthen their social ties over many successive generations.

259. (C) Regional variations and tonal inflections
Folk music is characterized by its inherent embrace of regional linguistic variations and localized tonal inflections. These specific traits make each performance unique to its geographic area while remaining culturally recognizable to the broader community. This localized focus allows folk music to accurately represent the diverse identities found across different regions, ensuring that local dialects and sounds are preserved.

260. (A) Simplicity, participation, and utility
Scholars concluded that the most enduring traits of folk music are its fundamental simplicity, its participatory nature, and its functional utility. These characteristics distinguish it from more complex and exclusive formal traditions. Because the music is easy to join and serves a clear purpose in daily life, it remains a vital and resilient tool for maintaining cultural heritage.

261. (D) Artists and their tools
A comprehensive institutional project recently investigated the dynamics of folk music across diverse Indian regions. The study focused primarily on the significant interplay between regional artists and the physical tools they use for expression. Understanding this connection is vital for researchers because it highlights how specific instruments and the musicians who use them collaboratively shape unique local musical traditions.

262. (B) Geography
The detailed study of folk music reveals that geography plays a decisive role in shaping musical expression. Environmental factors and regional landscapes directly influence how music is composed and performed. This geographic dependence ensures that folk traditions remain

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closely tied to their specific locations, resulting in a diverse array of musical dialects that reflect the subcontinent's varied natural surroundings.

263. (C) Shapes their design and acoustic properties
The local availability of natural materials is a crucial factor in the development of folk instruments. Researchers documented that the specific woods, skins, or metals found in a region profoundly shape both the physical design and the acoustic properties of these tools. Consequently, the unique sounds of regional folk music are often a direct result of the local environment.

264. (D) Regional history custodians
Performers of folk music in various Indian regions are described by researchers as more than just musicians; they serve as active custodians of regional history. Through their songs and the use of traditional instruments, they articulate unique socio-cultural narratives. Their role is essential for sustaining local musical dialects and ensuring that the historical memory of their community is preserved.

265. (A) Physical instruments and performance techniques
To fully understand the regional variations in Indian folk music, scholars must perform a simultaneous analysis of physical instruments and specialized performance techniques. The study demonstrates that these two elements are inseparable. By examining how performers interact with their tools, musicologists can better comprehend the diverse musical heritage and the unique narratives conveyed by different communities across the country.

266. (B) Melodic frameworks akin to classical music
Although folk traditions are rooted in spontaneous expression, they frequently incorporate underlying melodic frameworks that resemble classical structures. This intersection of regional and formal traditions shows that folk music is not entirely unstructured. These melodic scaffolds provide a foundation for performers to express their emotions while maintaining a recognizable musical form that connects localized songs to broader traditions.

267. (B) Seasonal and tied to specific emotions
Research into the ragas used in folk music shows that these localized melodies are often seasonal. They are deeply connected to the specific emotional states and rhythmic life of the community. Because these melodies change with the time of year or specific social occasions, they remain fluid and adaptable, reflecting the organic nature of daily communal experiences and feelings.

268. (A) Asymmetrical and localized rhythmic cycles
The examination of talas in folk music reveals a heavy reliance on rhythmic cycles that are asymmetrical and localized. Unlike the standardized and symmetrical beats often found in formal traditions, these rhythms are specifically designed to reflect regional needs. They provide a unique rhythmic identity that is distinct to the community, highlighting the functional and adaptive nature of folk percussion.

269. (C) Regional labor patterns and daily activities
The asymmetrical rhythmic cycles found in folk music are not random; they directly reflect regional labor patterns and daily activities. For example, the rhythm of a song might mimic the repetitive motions of farming or other communal work. This connection illustrates how folk music is functionally integrated into the physical life of the community, serving as a vital rhythmic accompaniment.

270. (D) Communal storytelling
Structural elements like ragas and talas serve as a vital scaffold for communal storytelling in folk traditions. These rhythmic and melodic components provide a framework that supports the delivery of local narratives and histories. By organizing the music in this way, communities can effectively share their collective experiences, ensuring that their stories are preserved and passed down through song.

271. (C) Public transmission of community heritage
Observational studies of folk fairs and festivals in India reveal that these events serve as primary platforms for transmitting community heritage. They provide a dynamic public space where regional traditions can be showcased to a wider audience. These gatherings are essential for the

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survival of folk music, as they allow for the visible and active celebration of local identities.

272. (B) Socio-economic and cultural institutions
Analysis shows that folk fairs and festivals are much more than mere celebrations. They function as essential socio-economic and cultural institutions within their regions. By acting as hubs for trade, social interaction, and artistic display, these events provide a structured environment where community traditions can thrive. Their multifaceted role makes them indispensable for the overall health of regional cultures.

273. (D) Providing patronage and communal validation
Folk fairs and festivals ensure the survival of localized artistic practices by offering sustained patronage and communal validation. These events provide performers with an audience and financial support, which are necessary for maintaining their craft. Furthermore, the public recognition received during these festivals reinforces the value of the traditions, encouraging the community to continue practicing and preserving them.

274. (A) Ritualistic continuity and social bonding
The presence of music at folk fairs and festivals is indispensable for maintaining ritualistic continuity and fostering social bonding. Music acts as a cohesive force that brings the community together during significant events. By participating in shared musical experiences, individuals strengthen their social ties and ensure that the rituals associated with their heritage remain active and relevant over time.

275. (C) The practical context where community music thrives
Scholars assert that examining folk fairs and festivals is necessary for understanding the practical context in which community music thrives. These events provide the real-world setting where folk traditions are performed and transmitted. Without studying these festivals, researchers cannot fully appreciate how social, economic, and cultural factors combine to support the continued existence and celebration of regional music.

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276. (A) Developmental timeline
A recent academic monograph approaches the classification of Indian folk song by tracing its developmental timeline. This method involves looking at how these songs have changed and grown over time in relation to their social surroundings. By understanding the chronological history of the music, researchers can create a more accurate classification system that reflects the true nature of these traditions.

277. (D) Agricultural and social practices
The evolution of Indian folk songs is closely linked to shifts in agricultural and social practices. As the way people live and work changes, their music evolves to reflect these new realities. This deep connection to the practicalities of daily life ensures that folk songs remain relevant to the community, serving as a musical record of their social history.

278. (B) Occupational, ceremonial, recreational
Scholars have categorized the repertoire of Indian folk song into three distinct divisions based on their function: occupational, ceremonial, and recreational. This classification system recognizes that songs are created for specific purposes, such as accompanying work, marking important life events, or providing entertainment. By grouping songs this way, researchers can better understand the diverse roles music plays in society.

279. (C) The fluid evolution of these traditions
The study concludes that using a static classification system for Indian folk music is ineffective because it fails to capture the fluid evolution of these traditions. Folk music is constantly changing as it adapts to new social contexts. An inflexible model ignores this dynamic nature, resulting in a failure to accurately document how these songs continue to grow and transform.

280. (D) Adaptable models informed by evolution
To accurately document the socio-cultural significance of Indian folk song, researchers must use adaptable classification models informed by the music's origin and evolution. These models allow for the fluid nature of folk traditions to be recognized and recorded. By prioritizing flexibility, scholars can ensure that

their classification systems remain relevant and useful for studying these living musical archives.

281. (A) Rapid modern urbanization
A comparative study focused on identifying which characteristics of folk music remain resilient despite the challenges posed by rapid modern urbanization. As cities grow and traditional lifestyles change, some musical traits survive more effectively than others. Understanding this resilience helps musicologists determine how localized identities are maintained in an increasingly urban and globalized world, providing insights into cultural survival strategies.

282. (B) Communal ownership
One of the most enduring characteristics of folk music is communal ownership. Unlike commercial music, which often emphasizes individual copyright and authorship, folk music belongs to the entire community. This shared ownership ensures that the music remains a collective expression of the group's identity, allowing it to be passed down and modified by successive generations without strict legal barriers.

283. (B) Individual authorship
Field observations show that folk music essentially rejects the notion of individual authorship. Instead, it favors a collective generational identity where the music is seen as the product of the community rather than a single person. This rejection of individuality is a core characteristic that distinguishes folk traditions from modern commercial music, emphasizing the importance of shared cultural heritage and participation.

284. (A) Emotional resonance and functional utility
Analyzing folk music requires a shift in focus away from strict technical perfection and toward emotional resonance and functional utility. The value of a folk song lies in how it makes people feel and the purpose it serves in their daily lives. By prioritizing these elements, researchers can better appreciate the authentic role of music as a tool for community connection.

285. (C) Retain their localized identity
The persistent characteristics of folk music act as a cultural defense mechanism. They allow communities to retain their localized identity even when faced with the homogenizing forces of globalization. By continuing to practice their unique musical traditions, groups can protect their heritage and ensure that their distinct cultural voice is not lost in a rapidly changing and modernizing world.

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286. (D) Folk instruments and regional performers
An ethnological survey prioritized examining the intimate synergy between folk instruments and regional performers. This relationship is central to the authenticity of the music, as the performers use localized tools to express their community's unique narratives. Understanding this synergy is essential for any academic analysis, as it reveals how the environment and individual skill combine to create traditional sounds.

287. (C) Strictly localized
Analysis of folk instruments shows that their construction methodologies are strictly localized. These instruments are made using natural materials found within the specific region, which directly influences their design and sound. This localization means that the physical tools of folk music are inseparable from their geographic origins, contributing to the vast diversity of musical expressions found throughout the country.

288. (B) Community historical sagas
Performers in various regions rely on specialized folk instruments to convey community-specific historical sagas. These instruments are not just tools for making sound; they are essential for telling the stories and histories of the people. By using traditional instruments, performers can maintain a connection to their past, ensuring that their community's heritage is kept alive through musical performance.

289. (D) Exclusively oral and intergenerational
The pedagogical transmission of skills related to folk instruments is described as exclusively oral and intergenerational. Skills and techniques are passed down from one generation to the next through direct teaching and imitation rather than written manuals. This method of learning ensures that the traditions remain deeply rooted in the community, preserving the unique performance styles that define regional music.

290. (A) Authenticity of any academic analysis
Researchers concluded that isolating folk instruments from the performers who use them severely compromises the authenticity of any academic analysis. The meaning and function of the instruments can only be fully understood when seen in the context of their actual use by regional musicians. This inseparable link between the artist and the tool is fundamental to the study of music.

291. (C) Restricts
Ragas and talas in folk music provide an improvisational freedom that is often restricted in formal classical performance. While classical music follows strict rules and structures, folk traditions allow for more spontaneous and flexible expressions. This freedom is a key feature of folk music, enabling performers to adapt their songs to fit the emotional and social needs of the moment.

292. (A) Localized phrasing
Documentation shows that ragas used in folk music heavily emphasize localized phrasing rather than strict grammatical rules. This focus on local style allows the music to be more accessible and expressive for the community. By prioritizing the way people actually speak and sing in their region, folk ragas maintain a strong connection to the daily lives and identities of the performers.

293. (D) Large group activities and communal dances
The talas used in folk music are designed with powerful, driving rhythmic meters to coordinate large group activities and communal dances. These rhythms serve a functional purpose by bringing people together in synchronized movement. This collective focus highlights the role of music as a tool for social bonding and community participation, rather than just as a medium for solo performance.

294. (B) Specific lyrical content
The ragas and talas found in folk music are meticulously tailored to fit the specific lyrical content of the songs. Unlike some formal traditions where the music might overpower the words, in folk music, the structural elements support and enhance the story being told. This balance ensures that the message of the song remains clear and central to the performance.

295. (C) Community participation
Scholars have deduced that the structural elements of ragas and talas in folk music are fundamentally designed for community participation. These features are made to be accessible, allowing members of the group to join in the music-making process. This participatory nature distinguishes folk music from elite traditions that are intended primarily for the appreciation of a specialized and trained audience.

296. (D) Isolated regional traditions interact
Folk fairs and festivals in India act as expansive geographical convergence points where isolated regional traditions can interact. These events allow musicians from different areas to share their unique styles and repertoires. This interaction is crucial for the health of folk music, as it promotes cultural exchange and helps to prevent the total isolation and eventual decline of regional traditions.

297. (A) Frequency and scale of local festivals
The economic sustainability of regional performers is directly tied to the frequency and scale of folk fairs and festivals. These events provide the primary source of income and patronage for many traditional musicians. Without regular and well-supported festivals, it would be difficult for these artists to continue their work, leading to a decline in the practice of localized art forms.

298. (B) Deep historical roots
Research has established that folk fairs and festivals in India are highly organized cultural institutions with deep historical roots. They are not just spontaneous gatherings but are built on long-standing traditions and social structures. Their historical significance makes them essential pillars of cultural continuity, providing a stable environment where community heritage can be celebrated and preserved for future generations.

299. (B) Marginalization of localized art forms
By analyzing the social dynamics of festivals, scholars concluded that these events critically prevent the marginalization of localized art forms. Festivals provide a public stage and communal validation that keep regional traditions relevant. By ensuring that these art forms are seen and

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appreciated, festivals help protect them from being ignored or replaced by more dominant and mainstream cultural trends.

300. (A) Intergenerational transmission of regional music

Without the infrastructural support of folk fairs and festivals, the intergenerational transmission of regional music would severely decline. These events provide the necessary context for younger people to learn traditional songs and skills from their elders. By offering a space for active performance and celebration, festivals ensure that the community's musical heritage continues to be passed down through time.

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CHAPTER 03
Rasa and Aesthetics

1. Who is the author of the foundational text 'Natyashastra', which extensively details the concept of Rasa?
(A) Matanga
(B) Bharata Muni
(C) Sarangadeva
(D) Abhinavagupta

2. Match the commentators on Rasa Sutra in List I with their respective philosophical theories in List II:
List I: (Commentators)
P. Bhatta Lollata
Q. Sri Shankuka
R. Bhattanayaka
S. Abhinavagupta
List II: (Philosophical Theories)
1. Abhivyaktivada
2. Bhuktivada
3. Anumitivada
4. Utpattivada
(A) P-4, Q-3, R-2, S-1
(B) P-3, Q-4, R-1, S-2
(C) P-4, Q-2, R-3, S-1
(D) P-1, Q-2, R-3, S-4

3. What is the precise definition of 'Vibhava' in the context of Rasa Nishpatti?
(A) The transient emotions that support and nourish the dominant emotion
(B) The physical manifestations of an internal emotion in the performer
(C) The objective conditions or determinants that evoke an emotion
(D) The ultimate aesthetic bliss experienced by the audience in a show

4. Consider the following statements:
Statement I: Sthayi Bhava refers to the permanent or dominant emotion in a performance.
Statement II: Vyabhichari Bhavas are stable and persist throughout the entire performance without changing.
(A) Both Statement I and Statement II are true
(B) Both Statement I and Statement II are false
(C) Statement I is true but Statement II is false
(D) Statement I is false but Statement II is true

5. Read the following components regarding Bharata's Rasa Sutra:
I. Vibhava
II. Anubhava
III. Vyabhichari Bhava
IV. Sthayi Bhava
Which of the above statement(s) is/are correct?
(A) I, II and III only
(B) I, II and IV only
(C) II, III and IV only
(D) I, II, III and IV

6. Identify the correct statement regarding 'Anubhava'.
(A) It acts as the primary seed of emotion within the spectator's mind.
(B) It is the consequent physical reaction expressing the emotion.
(C) It consists of 33 transient mental states that change quite rapidly.
(D) It is only applicable to the antagonist in a theatrical stage play.

7. Which of the following is NOT categorized as one of the eight traditional Rasas established by Bharata?
(A) Shringara
(B) Raudra
(C) Adbhuta
(D) Shant

8. The following question consists of two statements, one labelled as Assertion (A) and the other labelled as Reason (R):
Assertion (A): Abhinavagupta's theory of Abhivyaktivada suggests that Rasa is already present as a latent impression (Sanskara) in the spectator's mind.

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Reason (R): Aesthetic experience merely manifests or reveals this latent impression rather than creating a new emotion from scratch.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

9. A vocalist heavily emphasizes the Komal Rishabh and Komal Dhaivat swaras with a slow, gliding Meend in Raga Bhairav. Which aesthetic experience is primarily being invoked?
(A) Hasya (Comic)
(B) Veera (Heroic)
(C) Karuna or Shanti
(D) Bhayanaka (Fear)

10. Identify the incorrect statement concerning 'Rasa Nishpatti' and its musical application.
(A) Vilambit Laya is best suited for expressing Adbhuta and Hasya Rasas.
(B) Fast tempo (Drut Laya) is generally conducive to evoking Veera or Raudra Rasa.
(C) The textual meaning of the lyrics (Sahitya) plays a critical role in determining the overall Rasa.
(D) Specific Swaras are traditionally associated with specific Rasas in ancient texts.

11. Read the following terms related to Sattvika Bhavas:
I. Stambha
II. Sweda
III. Romancha
IV. Vepathu
V. Nirveda
Which of the above statement(s) is/are correct?
(A) I, II, III and IV only
(B) I, III, IV and V only
(C) II, III, IV and V only
(D) I, II, III, IV and V

12. Identify the correct pair of Rasa and its corresponding Sthayi Bhava.
(A) Shringara – Utsaha
(B) Karuna – Shoka
(C) Veera – Rati
(D) Bibhatsa – Krodha

13. The following question consists of two statements, one labelled as Cause and the other labelled as Effect:
Cause: The performer utilizes harsh consonants and aggressive rhythmic patterns (Tala) in a fast tempo.
Effect: This musical treatment naturally inhibits the generation of Shringara Rasa.
(A) The Cause is true but the Effect is false.
(B) The Effect is true but the Cause is false.
(C) Both Cause and Effect are true, and the Cause logically leads to the Effect.
(D) Both Cause and Effect are true, but they are completely unrelated.

14. Arrange the following ancient and medieval texts that discuss Rasa and Aesthetics in chronological order:
I. Natyashastra
II. Abhinavabharati
III. Sangita Ratnakara
IV. Dasharupaka
Which of the above sequence(s) is/are correct?
(A) I, IV, II, III
(B) I, II, IV, III
(C) IV, I, III, II
(D) I, III, II, IV

15. Identify the incorrect pair of Rasa and its traditionally associated Swara according to Natyashastra.
(A) Hasya – Dhaivat and Nishada
(B) Shringara – Madhyama and Panchama
(C) Veera – Shadja and Rishabha
(D) Karuna – Gandhara and Nishada

16. A music teacher instructs a student to render a Thumri. To correctly project the aesthetic essence of the Thumri, the student must possess the competency to manipulate which of the following effectively?
(A) Strict adherence to mathematical Murchhanas without variation
(B) Kaku Prayoga and expressive modulation of lyrics
(C) Kakali Nishad exclusively in ascending patterns
(D) Complex Khanda Jati rhythmic permutations in Drut Laya

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(C) II, III, IV and V only
(D) I, II, III, IV and V

87. Identify the correct pair of philosopher and their seminal work.
(A) Aristotle – The Republic
(B) Arthur Schopenhauer – Kamasutra
(C) Plato – Poetics
(D) Immanuel Kant – Critique of Judgment

88. The following question consists of two statements, one labelled as Cause and the other labelled as Effect:
Cause: Classical Indian architecture often features intricate carvings of dancers and musicians.
Effect: This demonstrates the deep interrelation of fine arts, where architecture serves as a permanent canvas for performing arts.
(A) The Cause is true but the Effect is false.
(B) The Effect is true but the Cause is false.
(C) Both Cause and Effect are true, and the Cause logically leads to the Effect.
(D) Both Cause and Effect are true, but they are unrelated.

89. Arrange the following stages of aesthetic experience according to Abhinavagupta's Abhivyaktivada in proper logical order:
I. Perception of Vibhava, Anubhava, etc.
II. Sadharanikarana (Universalization)
III. Awakening of latent Sthayi Bhava
IV. Experience of Rasa (Aesthetic bliss)
Which of the above sequence(s) is/are correct?
(A) I, III, II, IV
(B) I, II, III, IV
(C) II, I, III, IV
(D) III, I, II, IV

90. Identify the incorrect pair regarding Raga Dhyana.
(A) Megh – Depicted as a warrior on a chariot
(B) Vasant – Depicted as Lord Krishna celebrating Holi
(C) Bhairav – Depicted as Lord Shiva
(D) Todi – Depicted as a maiden with a Veena attracting deer

91. A student is analyzing a 17th-century Rajasthani painting featuring a Nayika waiting anxiously for her lover, with dark clouds in the background. To classify this correctly, the student needs the competency to identify:
(A) The chemical properties of the pigments used
(B) The exact mathematical dimensions of the canvas
(C) The modern market value of the painting
(D) The specific Ragini being depicted and its seasonal motif.

92. Which of the following is the most appropriate description of 'Aesthetics' as articulated by K.C. Pandey in his comparative studies?
(A) The strict imitation of Western artistic and philosophical norms.
(B) A bridge between sensory beauty and spiritual liberation (Moksha).
(C) The physiological response of the human brain to specific sound waves.
(D) The study of ancient political systems through the analysis of art.

93. Consider the following statements:
Statement I: The 64 Kalas mentioned by Vatsyayana are strictly for women and men were forbidden to learn them.
Statement II: The Kalas include literary skills like completing unfinished verses (Kavya-samasya-purani).
(A) Both Statement I and Statement II are true
(B) Both Statement I and Statement II are false
(C) Statement I is false but Statement II is true
(D) Statement I is true but Statement II is false

94. Who among the following is the author of 'Dasharupaka', a significant text elaborating on dramaturgical aesthetics and Rasa?
(A) Jagannatha
(B) Mammata
(C) Vishvanatha
(D) Dhananjaya

95. What does the term 'Kaku' specifically mean in the context of manifesting Rasa in vocal music?
(A) The modulation and variation of voice to convey different shades of emotion
(B) The tuning of the Tanpura
(C) The metallic fret of a Sitar
(D) The rhythmic cycle played on a Tabla

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traditional Indian theory of aesthetics (Rasa theory) in modern times?
(A) Ananda Coomaraswamy
(B) S. Radhakrishnan
(C) Swami Vivekananda
(D) M.N. Roy

27. Match the Western philosophers in List I with their core aesthetic concept or work in List II:
List I: (Philosophers)
P. Immanuel Kant
Q. Arthur Schopenhauer
R. Benedetto Croce
S. Susanne Langer
List II: (Concepts/Works)
1. Art as Intuition
2. Critique of Judgment (Disinterested satisfaction)
3. Art as a symbol of human feeling
4. Music as the direct objectification of the Will
(A) P-2, Q-4, R-1, S-3
(B) P-1, Q-2, R-3, S-4
(C) P-4, Q-3, R-2, S-1
(D) P-2, Q-1, R-4, S-3

28. What defines 'Raga Dhyana' in the context of Indian Classical Music?
(A) The specific tuning system and string tension for a classical instrument.
(B) The iconographic description for meditating on a Raga's persona.
(C) The rapid rhythmic improvisation performed at the end of a music concert.
(D) The physical stage setup and decoration required for a dance performance.

29. Consider the following statements:
Statement I: Ragamala paintings visually depict the family (Parivara) of Ragas, classifying them into male Ragas, female Raginis, and their offspring.
Statement II: The Pahari and Rajput schools of painting completely ignored the Ragamala theme, focusing only on Islamic calligraphy.
(A) Both Statement I and Statement II are true
(B) Both Statement I and Statement II are false
(C) Statement I is true but Statement II is false
(D) Statement I is false but Statement II is true

30. Read the following list of Fine Arts:
I. Music
II. Dance
III. Poetry
IV. Painting
Which of the above statement(s) is/are correct regarding temporal arts?
(A) I and II only
(B) III and IV only
(C) I, II and III only
(D) I, II, III and IV

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31. Identify the correct statement regarding the interrelation of Fine Arts.
(A) Music and painting are linked by tone, color, and iconographic themes.
(B) Architecture and music share absolutely no common aesthetic vocabulary.
(C) Elements like rhythm, harmony, and balance are exclusive only to music.
(D) Poetry and music fundamentally contradict each other in performance arts.

32. Which of the following is NOT a characteristic feature of the Rajput school of Ragamala painting?
(A) Vibrant use of primary colors
(B) Exclusive use of abstract geometric shapes instead of figures
(C) Depiction of Ragas in human or divine forms
(D) Inspiration drawn from Bhakti and classical music poetry

33. The following question consists of two statements, one labelled as Assertion (A) and the other labelled as Reason (R):
Assertion (A): According to Hegel, art is the sensuous presentation of the Absolute Idea.
Reason (R): Hegel believed that art, religion, and philosophy are three different ways of apprehending the same supreme truth.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

34. If a composer wishes to create a sense of 'Adbhuta' (wonder/marvel) through Swara and Laya, which application is most suitable?

17. Which of the following best describes the fundamental relationship between Bhava and Rasa?
(A) Rasa represents the seed, and Bhava is considered the resulting fruit.
(B) Bhavas are portrayed emotions culminating into Rasa for the audience.
(C) Bhava and Rasa are synonymous and interchangeable in Indian aesthetics.
(D) Bhava exists only in music, while Rasa exists solely in classical drama.

18. Consider the following statements:
Statement I: Bhattanayaka introduced the concept of 'Sadharanikarana' (universalization) in aesthetic experience.
Statement II: Sadharanikarana implies that the spectator views the portrayed emotion as strictly personal to the actor, preventing any emotional connection.
(A) Both Statement I and Statement II are true
(B) Both Statement I and Statement II are false
(C) Statement I is true but Statement II is false
(D) Statement I is false but Statement II is true

19. According to Vatsyayana's Kamasutra, how many total Kalas (Fine Arts) are recognized?
(A) 16
(B) 32
(C) 64
(D) 108

20. What is the definition of 'Aesthetics' in the context of Western philosophy?
(A) The scientific study of acoustic frequencies and their mathematical ratios.
(B) The physiological study of the human ear and auditory cortex.
(C) The historical cataloging of artistic artifacts based on carbon dating.
(D) The philosophical study of beauty, art, and aesthetic taste.

21. Identify the correct statement regarding Alexander Baumgarten's contribution to aesthetics.
(A) He completely rejected the idea that art could be studied philosophically.
(B) He argued that logical reasoning is the only valid way to appreciate art.
(C) He coined the term 'aesthetics' to mean the science of sensory perception.
(D) He believed that Indian classical music was the supreme form of aesthetic expression.

22. Which of the following is NOT one of the 64 Kalas mentioned by Vatsyayana?
(A) Geeta
(B) Rasayana (Chemical engineering)
(C) Vadya
(D) Nritya (Dancing)

23. An artist wants to portray the 'Raudra' Rasa through instrumental music. Which musical element should be applied predominantly?
(A) Vilambit Laya with soft, sustained Komal Swaras
(B) Complete silence and lack of rhythmic accompaniment
(C) Use of only Anuvadi swaras without any Vadi swara
(D) Drut Laya with forceful strokes, Gamakas, and Teevra Swaras.

24. A student observes a Ragamala painting depicting a multi-headed deity covered in ashes, holding a trishul, surrounded by female attendants singing. Which Raga is most likely being represented iconographically?
(A) Raga Bhairav
(B) Raga Hindol
(C) Raga Megh
(D) Raga Shri

25. The following question consists of two statements, one labelled as Cause and the other labelled as Effect:
Cause: The interconnected nature of Indian Fine Arts dictates that sculpture often incorporates dancing postures.
Effect: Understanding the rhythmic poses of Nritya enhances the aesthetic appreciation of Indian temple iconography.
(A) The Cause is true but the Effect is false.
(B) The Effect is true but the Cause is false.
(C) Both Cause and Effect are true, and the Cause logically leads to the Effect.
(D) Both Cause and Effect are true, but they are unrelated.

26. Who among the following Indian philosophers is most closely associated with the revival of the

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(D) The final stage of audience appreciation and spiritual satisfaction.

43. Consider the following statements:
Statement I: According to K.C. Pandey, Indian aesthetics is deeply rooted in philosophical and spiritual traditions rather than mere sensory pleasure.
Statement II: Western aesthetics, historically, has often emphasized formal elements like proportion, symmetry, and mimesis (imitation).
(A) Both Statement I and Statement II are true
(B) Both Statement I and Statement II are false
(C) Statement I is true but Statement II is false
(D) Statement I is false but Statement II is true

44. The concept of 'Catharsis' (purification/ purgation of emotions), a fundamental idea in aesthetics, was introduced by which Western philosopher?
(A) Plato
(B) Aristotle
(C) Kant
(D) Hegel

45. What is the definition of 'Mimesis' as used in ancient Western aesthetics?
(A) The abstract expression of inner turmoil
(B) The mathematical division of the musical octave
(C) The imitation or representation of nature and human behavior in art
(D) The divine inspiration bestowed upon an artist

46. Identify the correct statement about 'Alekhya' among the 64 Kalas.
(A) It refers to the art of perfumery.
(B) It refers to the art of cooking.
(C) It refers to the art of playing the flute.
(D) It refers to the art of painting or drawing.

47. Which of the following Ragas is NOT typically classified as one of the six primary male Ragas in the traditional Ragamala systems?
(A) Bhairavi
(B) Bhairav
(C) Malkauns
(D) Megh

48. Consider the following scenario: If an artist paints a Ragini depicted as an austere female ascetic holding a Veena, surrounded by deer in a forest, which Ragini is most likely being represented?
(A) Gauri
(B) Todi
(C) Vasanti
(D) Kamod

49. Read the following case: A performer sings a composition detailing the sorrow of a separated lover (Viraha). The tempo is slow, and the lyrics are enriched with Komal Swaras. The audience is moved to tears. Which concept of Rasa Nishpatti correctly identifies the lyrics and the lover's separation?
(A) They are the Anubhava.
(B) They serve as the Vibhava (Alambana and Uddipana).
(C) They are purely Vyabhichari Bhavas.
(D) They represent the Sattvika Bhava of the audience.

50. The following question consists of two statements, one labelled as Cause and the other labelled as Effect:
Cause: The interrelation of Fine Arts implies that poetry (Sahitya) dictates the rhythmic structure (Chhanda).
Effect: The musical composition (Bandish) is inherently shaped by the poetic meter, ensuring the Rasa of the words is amplified by the Laya.
(A) The Cause is true but the Effect is false.
(B) The Effect is true but the Cause is false.
(C) Both Cause and Effect are true, and the Cause logically leads to the Effect.
(D) Both Cause and Effect are true, but they are unrelated.

51. Who developed the 'Anumitivada' theory of Rasa?
(A) Bhatta Lollata
(B) Abhinavagupta
(C) Sri Shankuka
(D) Bhattanayaka

52. Match the components of Rasa in List I with their literal meanings in List II:
List I: (Components)
P. Alambana Vibhava

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(A) Sudden leaps between distant octaves with complex, syncopated rhythmic variations
(B) Highly predictable phrasing in steady Vilambit Laya
(C) Continuous repetition of a single Swara without rhythm
(D) Slow, monotonic chanting in Mandra Saptak

35. Identify the incorrect statement regarding 'Chhanda' (meter) in relation to Rasa.
(A) Chhanda provides the structural framework that enhances the emotional delivery of lyrics.
(B) Irregular or broken Chhanda can be deliberately used to evoke feelings of anxiety or disturbance.
(C) Chhanda is completely irrelevant to the manifestation of Rasa in vocal music.
(D) Different poetic meters inherently carry distinct rhythmic flows suited to specific Rasas.

36. Read the following list of philosophers:
I. Plato
II. Aristotle
III. G.W.F. Hegel
IV. Arthur Schopenhauer
V. Pythagoras
Which of the above statement(s) is/are correct regarding contributors to Western aesthetic theory?
(A) I, II and III only
(B) II, III, IV and V only
(C) I, III and IV only
(D) I, II, III, IV and V

37. Identify the correct pair of Raga and its seasonal association often depicted in Ragamala paintings.
(A) Raga Megh – Summer
(B) Raga Hindol – Winter
(C) Raga Vasant – Spring
(D) Raga Shri – Monsoon

38. The following question consists of two statements, one labelled as Cause and the other labelled as Effect:
Cause: Bhatta Lollata proposed the theory of Utpattivada, suggesting that Rasa is originally generated in the historical character (e.g., Rama) and secondarily in the actor.
Effect: Consequently, this theory fully explains how the audience (spectator) experiences aesthetic bliss.
(A) The Cause is true but the Effect is false.
(B) The Effect is true but the Cause is false.
(C) Both Cause and Effect are true, and the Cause logically leads to the Effect.
(D) Both Cause and Effect are true, but they are unrelated.

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39. Arrange the following Western philosophers in chronological order:
I. Plato
II. Immanuel Kant
III. Alexander Baumgarten
IV. Benedetto Croce
Which of the above sequence(s) is/are correct?
(A) I, III, II, IV
(B) I, II, III, IV
(C) III, I, II, IV
(D) I, IV, II, III

40. Identify the incorrect pair regarding the number of components in Rasa theory.
(A) Vibhavas – 10
(B) Vyabhichari Bhavas – 33
(C) Sthayi Bhavas – 8 (or 9)
(D) Sattvika Bhavas – 8

41. A researcher is studying the psychological impact of Ragas. To analyze why Raga Darbari Kanhada evokes a serious, majestic emotion, the researcher must possess the competency to evaluate which specific combination?
(A) Consistent use of fast-paced Teental and exclusively Shuddha Swaras.
(B) The exclusive use of Tar Saptak phrasing throughout the entire raga.
(C) Use of Andolan on Komal Ga and Dha in Mandra and Madhya Saptak.
(D) The complete absence of Meend and Gamak within the melodic structure.

42. Which of the following is the most appropriate description of 'Vyabhichari Bhava'?
(A) Transient emotions that rise and fall, nourishing the dominant one.
(B) The core, unchanging emotion within a specific dramatic sequence.
(C) The intricate physical gestures made by a classical Indian dancer.

and cultured individual (Nagaraka).

61. Read the following list of schools of Indian painting:
I. Mewar School
II. Kangra School
III. Bundi School
IV. Malwa School
V. Warli School
Which of the above statement(s) is/are correct regarding those famous for their Ragamala series?
(A) I, II, III and IV only
(B) II, III, IV and V only
(C) I, III and V only
(D) I, II, III, IV and V

62. Identify the correct pair of Western philosopher and their notable viewpoint.
(A) Schopenhauer – Art as merely a tool for political propaganda
(B) Croce – Art as pure mathematical calculation
(C) Aristotle – Art should be devoid of human emotion
(D) Kant – Disinterested satisfaction in beauty

63. The following question consists of two statements, one labelled as Cause and the other labelled as Effect:
Cause: The use of 'Kaku' (vocal inflection) changes the subtle meaning of a sung phrase.
Effect: Kaku acts as a powerful tool to shift the Vyabhichari Bhava, enriching the overall Rasa without altering the lyrics.
(A) The Cause is true but the Effect is false.
(B) The Effect is true but the Cause is false.
(C) Both Cause and Effect are true, and the Cause logically leads to the Effect.
(D) Both Cause and Effect are true, but they are unrelated.

64. Arrange the following aesthetic concepts in the chronological sequence:
I. Natyashastra's Rasa Sutra
II. Abhinavagupta's Abhivyaktivada
III. Bhatta Lollata's Utpattivada
IV. Bhattanayaka's Bhuktivada
Which of the above sequence(s) is/are correct?
(A) I, III, IV, II
(B) I, IV, III, II
(C) III, I, IV, II
(D) I, II, III, IV

65. Identify the incorrect pair regarding Swara and its associated deity as per ancient texts.
(A) Shadja – Agni
(B) Panchama – Shiva
(C) Gandhara – Saraswati
(D) Rishabha – Brahma

66. To effectively demonstrate the interrelation between painting and music in a lecture, a scholar must possess the competency to analyze which specific element?
(A) The translation of Dhyana Mantras (poetic descriptions) into visual motifs in Ragamala miniatures
(B) The frequency of tuning forks used in the 16th century
(C) The chemical composition of the paints used by ancient Greek artists
(D) The statistical data of concert attendance in modern times

67. Which of the following best explains why 'Shanta' Rasa was added later by Abhinavagupta, making the total number of Rasas nine (Navarasa)?
(A) Bharata hated the concept of peace.
(B) Drama requires constant action, making Shanta impossible to perform on stage under any circumstance.
(C) Shanta is considered the foundational state of tranquility from which all other emotions arise and subside.
(D) It was borrowed from Western philosophical texts.

68. Consider the following statements:
Statement I: Swara, Laya, and Pada (lyrics) are the three pillars of vocal music that collectively manifest Rasa.
Statement II: Without the appropriate Laya, even the correct Swaras and Pada may fail to evoke the intended Rasa.
(A) Both Statement I and Statement II are true
(B) Both Statement I and Statement II are false
(C) Statement I is true but Statement II is false
(D) Statement I is false but Statement II is true

69. Who defined art as "the expression of impressions" emphasizing intuition over intellect?

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Q. Uddipana Vibhava
R. Anubhava
S. Sthayi Bhava

List II: (Literal Meanings)

1. The environmental excitant or enhancer
2. The consequent physical expression
3. The foundational or focal person/object
4. The permanent mental state

(A) P-3, Q-1, R-2, S-4
(B) P-1, Q-3, R-4, S-2
(C) P-3, Q-2, R-1, S-4
(D) P-4, Q-1, R-2, S-3

53. What is the definition of 'Sadharanikarana' in the context of Bhattanayaka's theory?
(A) The localization of emotion to a specific historical actor or character.
(B) The process of tuning a musical instrument to match a specific frequency.
(C) The universalization of the aesthetic experience for the audience.
(D) The total rejection of sensory pleasure in favor of logical analysis.

54. Consider the following statements:
Statement I: According to Plato, art is an imitation of an imitation, and therefore twice removed from reality.
Statement II: Plato believed that certain modes of music should be banned from his ideal Republic because they weaken the moral character.
(A) Both Statement I and Statement II are true
(B) Both Statement I and Statement II are false
(C) Statement I is true but Statement II is false
(D) Statement I is false but Statement II is true

55. Read the following elements related to Susanne Langer's theory of aesthetics:
I. Art is a discursive logical form.
II. Art is a presentational symbol.
III. Music is the morphology of feeling.
IV. Art strictly mimics physical reality.
Which of the above statement(s) is/are correct?
(A) I and IV only
(B) II and III only
(C) I, II and III only
(D) II, III and IV only

56. Identify the correct statement regarding 'Bhuktivada'.
(A) It emphasizes the 'enjoyment' or consumption of Rasa by the spectator.
(B) It was originally proposed and developed by the scholar Abhinavagupta.
(C) It asserts that Rasa is inferred through a process of logical deduction.
(D) It completely rejects the role of Sthayi Bhava in aesthetic experience.

57. Which among the following is NOT an Anubhava?
(A) A side-glance (Kataksha)
(B) Sighing
(C) The season of Spring (Vasant)
(D) Frowning

58. The following question consists of two statements, one labelled as Assertion (A) and the other labelled as Reason (R):
Assertion (A): In Indian aesthetics, the experience of Rasa is often compared to 'Brahmananda Sahodara'.
Reason (R): The aesthetic bliss is considered akin to the ultimate spiritual ecstasy, free from worldly ego and desires.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

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59. A painting shows a hero (Nayaka) swinging on a decorated swing (Jhula) while female attendants play music and throw colored water. This visual aesthetic directly correlates to which seasonal Raga?
(A) Raga Bhairav
(B) Raga Shree
(C) Raga Darbari
(D) Raga Hindol

60. Identify the incorrect statement about the 64 Kalas.
(A) They encompass both performing arts and practical skills.
(B) Vatsyayana strictly limits them only to religious rituals.
(C) Skills like flower-arrangement and garland-making are included.
(D) They were considered essential for a refined

various rhythmic units.
(D) The theory where the audience accepts a performance as an illusion.

79. Consider the following statements:
Statement I: According to Indian aesthetics, Rasa is subjective and varies completely from person to person without any universal basis.
Statement II: Abhinavagupta argues that because of 'Sadharanikarana', the aesthetic experience transcends individual ego, making it a universalized experience.
(A) Both Statement I and Statement II are true
(B) Both Statement I and Statement II are false
(C) Statement I is false but Statement II is true
(D) Statement I is true but Statement II is false

80. Read the following factors related to Shringara Rasa:
I. The moonlit night
II. The blooming of lotus flowers
III. The hero (Nayaka) himself
IV. The cool breeze
Which of the above statement(s) is/are correct regarding 'Uddipana Vibhava' (excitants)?
(A) I, II and IV only
(B) I, II and III only
(C) III and IV only
(D) I, II, III and IV

81. Identify the correct statement regarding the application of Rasa to Indian Classical Music.
(A) Instrumental music is unable to produce Rasa as it lacks poetic lyrics.
(B) A Raga's structure carries an intrinsic quality that evokes Rasa.
(C) Only vocal music in the Dhrupad style is valid for generating true Rasa.
(D) Rasa in music is strictly determined by the specific time of performance.

82. Which of the following is an exception to the context of Sthayi Bhavas?
(A) Nirveda (as considered by Bharata originally in his 8 rasas)
(B) Rati
(C) Krodha
(D) Shoka

83. The following question consists of two statements, one labelled as Assertion (A) and the other labelled as Reason (R):
Assertion (A): The Mughal school of painting also adopted the Ragamala theme despite its Persian roots.
Reason (R): Mughal emperors like Akbar and Jahangir patronized a synthesis of Indian classical music traditions and Persian painting techniques.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

84. Consider the following scenario: If a musician wants to convey 'Shoka' (sorrow), the most effective musical arrangement would be:
(A) Use of Shuddha Swaras exclusively in a very fast-paced Drut Ektal.
(B) The execution of fast staccato notes within the Tar Saptak range.
(C) Total absence of Vilambit phrases with a heavy reliance on rhythmic Tihai.
(D) Prominent use of Komal Ga, Dha, Ni in Vilambit Laya with deep Meend.

85. Identify the incorrect statement regarding Western Aesthetics.
(A) Immanuel Kant believed that judgments of beauty are subjective yet demand universal agreement.
(B) Aristotle's Poetics primarily discusses the aesthetic principles of tragedy.
(C) G.W.F. Hegel placed poetry at the lowest level of the aesthetic hierarchy.
(D) Susanne Langer viewed art as a non-discursive symbol of human feeling.

86. Read the following list of Bhavas:
I. Glani (weakness)
II. Shanka (apprehension)
III. Asuya (envy)
IV. Rati (love)
V. Chinta (anxiety)
Which of the above statement(s) is/are correct regarding Vyabhichari (transient) Bhavas?
(A) I, II, III and V only
(B) I, II, IV and V only

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(A) Plato
(B) Pythagoras
(C) Benedetto Croce
(D) G.W.F. Hegel

70. What is the definition of 'Ragamala'?
(A) A sequence of fast musical notes
(B) A garland of ragas, visually depicted in a series of miniature paintings
(C) A specific type of stringed instrument
(D) A rhythmic cycle of 16 beats

71. Identify the correct statement regarding Arthur Schopenhauer's view on music.
(A) He considered music as a lower art form compared to large architecture.
(B) He believed music is merely a mathematical exercise for the human mind.
(C) He asserted that music is incapable of expressing any human emotion.
(D) He viewed music as the supreme art and a direct copy of the 'Will'.

72. Which of the following is an exception to the general rule of performing aggressive Rasas (like Raudra) in Drut Laya?
(A) A slow, majestic Dhrupad depicting the wrath of Shiva, heavily relying on Gamak
(B) A fast Tarana in Raga Malkauns
(C) A fast Teental Gat on Sitar
(D) A brisk Thumri in Bhairavi

73. Read the following scenario: In a dramatic performance, an actor portrays a king who is terrified upon seeing a ghost. He begins to sweat, tremble, and loses his voice. These involuntary physical reactions are an application of:
(A) Alambana Vibhava
(B) Vyabhichari Bhava
(C) Sattvika Bhava
(D) Uddipana Vibhava

74. Read the following case: A choreographer uses sharp, angular movements, heavy footwork, and a fast rhythm set to powerful percussion to depict a battle scene. The aesthetics here rely on the interrelation of dance and music to evoke which Rasa?
(A) Veera
(B) Karuna
(C) Shringara
(D) Hasya

75. The following question consists of two statements, one labelled as Cause and the other labelled as Effect:
Cause: The 64 Kalas included diverse skills like architecture, carpentry, and music.
Effect: Ancient Indian aesthetics did not strictly separate "fine arts" from "crafts," viewing all skilled creation as part of a holistic aesthetic life.
(A) The Cause is true but the Effect is false.
(B) The Effect is true but the Cause is false.
(C) Both Cause and Effect are true, and the Cause logically leads to the Effect.
(D) Both Cause and Effect are true, but they are unrelated.

76. In Bharata's Natyashastra, which chapter is primarily dedicated to the detailed exposition of Rasa?
(A) Chapter 4
(B) Chapter 6
(C) Chapter 28
(D) Chapter 33

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77. Match the Rasa in List I with its corresponding color (Varna) according to Natyashastra in List II:
List I: (Rasa)
P. Shringara
Q. Hasya
R. Raudra
S. Bhayanaka
List II: (Color/Varna)
1. Red (Rakta)
2. Black (Krishna)
3. Light Green/Shyama
4. White (Sita)
(A) P-3, Q-4, R-1, S-2
(B) P-1, Q-2, R-3, S-4
(C) P-4, Q-3, R-2, S-1
(D) P-3, Q-1, R-4, S-2

78. What does 'Citra-Turaga Nyaya' (the analogy of the painted horse) refer to in the context of Rasa theory?
(A) The literal use of live horses on a theatrical stage.
(B) A specific painting style practiced by the Rajput school.
(C) The mathematical division of Tala into

96. Identify the correct statement about 'Sthayi Bhava'.
(A) It is easily and completely overshadowed by fleeting transient emotions.
(B) It runs through the work like a thread, dominating other emotions.
(C) There are exactly thirty-three recognized and established Sthayi Bhavas.
(D) It is a purely involuntary physical reaction such as sudden sweating.

97. Which of the following is NOT an element of Susanne Langer's philosophical framework of music?
(A) Music is a tonal analogue of emotive life.
(B) Music is merely a physical reflex to sound stimuli.
(C) Music lacks discursive meaning (like words).
(D) Art is a presentational symbol.

98. Consider the following scenario: The Raga Adana is traditionally associated with Veera Rasa. If performed correctly, the musician should primarily focus on:
(A) Energetic, crisp phrasing in Madhya and Tar Saptak with precise rhythmic articulation
(B) Vilambit tempo with heavy focus on Komal Ga in Mandra Saptak
(C) Slow, whispering tones without any rhythmic accompaniment
(D) Only descending notes (Avaroha) throughout the performance

99. Read the following case: A philosopher argues that "Art is merely an imitation of the physical world, which itself is an imitation of the realm of Ideas, thus Art is deceptive." This case reflects the aesthetic ideology of:
(A) Aristotle
(B) Immanuel Kant
(C) Plato
(D) Arthur Schopenhauer

100. The following question consists of two statements, one labelled as Cause and the other labelled as Effect:
Cause: Music, dance, and poetry are deeply interdependent in the traditional Indian context (Sangita).
Effect: A complete aesthetic experience (Rasa) in a classical recital often involves the synthesis of poetic meaning (Sahitya), melodious notes (Swara), and rhythmic movements (Laya/Tala).
(A) The Cause is true but the Effect is false.
(B) The Effect is true but the Cause is false.
(C) Both Cause and Effect are true, and the Cause logically leads to the Effect.
(D) Both Cause and Effect are true, but they are unrelated.

101. Which ancient text explicitly states "Vibhavanubhava vyabhichari samyogad rasa nishpattih"?
(A) Sangita Ratnakara
(B) Brihaddeshi
(C) Natyashastra
(D) Kamasutra

102. Match the types of Abhinaya in List I with their medium of expression in List II:
List I: (Abhinaya Type)
P. Angika
Q. Vachika
R. Aharya
S. Sattvika
List II: (Medium of Expression)
1. Speech and Song
2. Involuntary emotional expressions
3. Body movements and gestures
4. Costumes and makeup
(A) P-3, Q-1, R-4, S-2
(B) P-1, Q-2, R-3, S-4
(C) P-4, Q-3, R-2, S-1
(D) P-3, Q-4, R-1, S-2

103. Define the concept of 'Hradaya Samvada' in the context of Rasa theory.
(A) The physical dialogue occurring between two actors on the stage.
(B) The precise mechanical tuning of various stringed musical instruments.
(C) The financial transaction between the wealthy patron and the artist.
(D) The emotional communication between the artist and the spectator's heart.

104. Consider the following statements:
Statement I: According to Bhatta Lollata, Rasa is an objective reality that resides primarily in the original character (e.g., Rama) and is superimposed on the actor.

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(B) A sequence of fast musical notes
(C) Iconographic representation of the Raga's mood
(D) Specific seasonal or temporal motifs

123. Consider the following scenario: If a dancer wants to express 'Bibhatsa' (disgust), which Anubhava (physical expression) would be most appropriate?
(A) Smiling gently
(B) Expanding the eyes in wonder
(C) Blushing
(D) Contorting the face, spitting, or turning away.

124. Read the following case: A historian studies a temple where a sculpture depicts a musician playing a Veena, and a dancer in a Tribhanga posture. This sculpture illustrates:
(A) The isolation of plastic arts from performing arts
(B) The interdisciplinary nature of Indian arts where sculpture captures the dynamic movement of dance and music
(C) The decline of music in ancient India
(D) The prohibition of dance in religious spaces

125. The following question consists of two statements, one labelled as Cause and the other labelled as Effect:
Cause: The aesthetic theory of Abhinavagupta posits that all human beings possess latent emotions (Samskaras).
Effect: Therefore, universal aesthetic experience (Sadharanikarana) is possible when these latent emotions are triggered by generalized artistic stimuli.
(A) The Cause is true but the Effect is false.
(B) The Effect is true but the Cause is false.
(C) Both Cause and Effect are true, and the Cause logically leads to the Effect.
(D) Both Cause and Effect are true, but they are unrelated.

126. Who is the author of the text 'Sahitya Darpana' which defines poetry as "Vakyam Rasatmakam Kavyam"?
(A) Jagannatha
(B) Mammata
(C) Bharata
(D) Vishvanatha

127. Match the Rasa in List I with its corresponding deity according to the Natyashastra in List II:
List I: (Rasa)
P. Shringara
Q. Raudra
R. Veera
S. Bibhatsa
List II: (Deity)
1. Vishnu
2. Rudra
3. Indra
4. Mahakala
(A) P-1, Q-2, R-3, S-4
(B) P-2, Q-1, R-4, S-3
(C) P-1, Q-3, R-2, S-4
(D) P-4, Q-2, R-3, S-1

128. What does 'Rasa Nishpatti' literally mean?
(A) The destruction of emotion
(B) The realization or consummation of aesthetic experience
(C) The physical training of a dancer
(D) The mathematical notation of music

129. Consider the following statements:
Statement I: The concept of Beauty in Western aesthetics is often linked to symmetry, proportion, and harmony.
Statement II: In Indian aesthetics, Beauty is solely based on physical symmetry and completely ignores emotional resonance (Rasa).
(A) Both Statement I and Statement II are true
(B) Both Statement I and Statement II are false
(C) Statement I is true but Statement II is false
(D) Statement I is false but Statement II is true

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130. Read the following factors related to determining the Rasa of a specific Raga:
I. The time of singing (Samay)
II. The Vadi and Samvadi Swaras
III. The structural movement (Chalan)
IV. The season (Ritu)
Which of the above statement(s) is/are correct?
(A) I and II only
(B) II and III only
(C) I, II and IV only
(D) I, II, III and IV

131. Identify the correct statement regarding 'Sanchari Bhava'.
(A) It is another name for Sthayi Bhava.

113. The following question consists of two statements, one labelled as Cause and the other labelled as Effect:
Cause: Bhattanayaka introduced the concept of 'Bhavakatva' (the power of universalization in poetic language).
Effect: This allows the spectator to experience the emotion free from the specific space-time constraints of the historical characters.
(A) The Cause is true but the Effect is false.
(B) The Effect is true but the Cause is false.
(C) Both Cause and Effect are true, and the Cause logically leads to the Effect.
(D) Both Cause and Effect are true, but they are unrelated.

114. Arrange the evolution of the concept of 'Navarasa' in chronological order based on key texts:
I. Natyashastra
II. Abhinavabharati
III. Sahitya Darpana
Which of the above sequence(s) is/are correct?
(A) I, II, III
(B) I, III, II
(C) II, I, III
(D) III, II, I

115. Identify the incorrect pair of a Western philosopher and their core idea.
(A) Plato – Mimesis
(B) Aristotle – Catharsis
(C) Kant – Art as pure logic and science
(D) Schopenhauer – Music as Will

116. A critic is reviewing a Dhrupad performance. To assess its aesthetic success in invoking 'Shanta Rasa', the critic must have the competency to look for:
(A) Rapidly performed Tans and exceptionally heavy percussion solo pieces.
(B) Frequent and unpredictable changes within the established Raga structure.
(C) Highly theatrical body movements executed by the lead vocal performer.
(D) Steady, unhurried application of Swaras creating deep tranquility.

117. Which of the following is the most accurate translation of the term 'Rasa' in the context of Indian aesthetics?
(A) Mathematical precision of notes
(B) The physical stage properties
(C) Juice or essence leading to aesthetic rapture
(D) The monetary reward for the artist

118. Consider the following statements:
Statement I: The 64 Kalas are exclusively detailed in the Natyashastra.
Statement II: Vatsyayana's Kamasutra lists the 64 Kalas as essential for a refined civic life.
(A) Both Statement I and Statement II are true
(B) Both Statement I and Statement II are false
(C) Statement I is false but Statement II is true
(D) Statement I is true but Statement II is false

119. What is the fundamental basis of 'Interrelation of Arts' in the Indian tradition?
(A) The arts were developed in isolation by different castes.
(B) All arts must be performed simultaneously on the same stage.
(C) There is no interrelation; it is a modern Western concept.
(D) The underlying spiritual and aesthetic principles (Rasa, Bhava, Laya) are common across all artistic disciplines.

120. Define 'Anumitivada'.
(A) The theory that Rasa is inferred (Anumiti) by the spectator through the actor's performance.
(B) The theory that Rasa is produced (Utpatti).
(C) The theory that Rasa is consumed (Bhukti).
(D) The theory that Rasa is manifested (Abhivyakti).

121. Identify the correct statement regarding Chhanda (meter) in Indian classical music.
(A) Chhanda is considered only relevant in purely instrumental music.
(B) A singer must completely ignore Chhanda to achieve the true Rasa.
(C) Chhanda provides the rhythmic grid that structures the poetic lyrics.
(D) Chhanda refers specifically to the tuning process of the Tabla drums.

122. Which is NOT a recognized component of a Ragamala painting?
(A) Western perspective and oil painting techniques.

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Statement II: Abhinavagupta completely agreed with Bhatta Lollata's Utpattivada theory.
(A) Both Statement I and Statement II are true
(B) Both Statement I and Statement II are false
(C) Statement I is true but Statement II is false
(D) Statement I is false but Statement II is true

105. Read the following factors regarding the manifestation of Rasa through Swara:
I. The innate acoustic property of the note
II. The frequency of application (Vadi/ Samvadi)
III. The method of production (Meend, Khatka, Murki)
IV. The specific microtonal pitch (Shruti)
Which of the above statement(s) is/are correct?
(A) I and II only
(B) I, II and III only
(C) II, III and IV only
(D) I, II, III and IV

106. Identify the correct statement regarding the relationship between Laya and Rasa.
(A) Laya can either enhance or contradict the Rasa of Swaras and Sahitya.
(B) Madhya Laya (medium tempo) is inherently unsuited for any Rasa.
(C) Laya has no impact on the emotional quality of any music performance.
(D) All Rasas must be performed in Vilambit Laya to be truly effective.

107. Which of the following is NOT an attribute of the 'Sublime' as discussed in Western Aesthetics?
(A) It evokes a sense of awe and overwhelming scale.
(B) It transcends mere pleasantness.
(C) It can evoke a feeling of terror combined with admiration.
(D) It is perfectly synonymous with conventional 'beauty' and symmetry.

108. The following question consists of two statements, one labelled as Assertion (A) and the other labelled as Reason (R):
Assertion (A): In Indian aesthetics, a successful performance depends heavily on the 'Sahrudaya' (the qualified, sensitive spectator).
Reason (R): Without the spectator's capacity for empathy and latent emotional impressions (Samskaras), Rasa cannot be manifested.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

109. Consider the following scenario: If a composer sets a poem about the terrifying aspect of Goddess Kali to music, the most aesthetically appropriate combination would be:
(A) Raga Kafi in Dadra Tala, soft tones
(B) Raga Bhairavi in Keherwa, romantic lyrics
(C) Raga Darbari or Raag Bhairav in Chautal or Dhamar with forceful Gamakas
(D) Raga Yaman in slow Ektal with delicate Murkis

110. Identify the incorrect statement about the history of Raga-Ragini paintings.
(A) They serve as a visual aid for Raga Dhyana.
(B) They flourished primarily between the 16th and 19th centuries.
(C) They synthesize poetry, music, and painting.
(D) They originated in South India and are exclusively found in the Tanjore style.

111. Read the following list of philosophical traditions:
I. Kashmir Shaivism
II. Advaita Vedanta
III. Nyaya
IV. Mimamsa
V. Buddhism
Which of the above statement(s) is/are correct regarding those that significantly influenced the development of Indian Aesthetics?
(A) I and II only
(B) I, II, III and IV only
(C) I, III, IV and V only
(D) I, II, III, IV and V

112. Identify the correct pair of term and its meaning in Rasa theory.
(A) Alambana – The physical setting
(B) Anubhava – The resultant expression
(C) Uddipana – The core character
(D) Sthayi Bhava – The transient feeling

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(B) It is the physical setting of the stage.
(C) It refers to the 33 fleeting emotions that move alongside and strengthen the dominant emotion.
(D) It only applies to the emotion of love.

132. Which of the following is NOT one of the 8 Sattvika Bhavas?
(A) Stambha (Paralysis/Stupefaction)
(B) Ashru (Tears)
(C) Pralaya (Fainting)
(D) Krodha (Anger)

133. The following question consists of two statements, one labelled as Assertion (A) and the other labelled as Reason (R):
Assertion (A): Tala (rhythm) plays a crucial role in the manifestation of Rasa in Indian Classical Music.
Reason (R): Different Talas possess different internal dynamics, weights, and tempos that naturally align with specific emotional states.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

134. Consider the following scenario: To evoke the 'Hasya' (comic/humorous) Rasa musically, an artist might effectively use:
(A) Deep, sustained bass notes with strict mathematical progression
(B) Playful, unpredictable rhythmic syncopations and sudden, quirky tonal leaps
(C) Slow, continuous monotonic chanting
(D) A highly serious Dhrupad composition

135. Identify the incorrect statement about Susanne Langer's philosophy of art.
(A) She viewed art as a non-discursive symbol.
(B) She argued that music articulates the form of human feeling.
(C) She built upon the philosophy of Ernst Cassirer.
(D) She believed that art is a mere copy of natural objects.

136. Read the following list of traditional media used in the 64 Kalas:
I. Flowers (Pushpastarana)
II. Wood (Takshana)
III. Paint/Canvas (Alekhya)
IV. Musical Instruments (Vadya)
V. Perfumes (Gandhayukti)
Which of the above statement(s) is/are correct?
(A) I, II, III and IV only
(B) II, III, IV and V only
(C) I, III, IV and V only
(D) I, II, III, IV and V

137. Identify the correct pair of musical element and its contribution to Rasa.
(A) Mandra Saptak – Often evokes light-hearted, superficial emotions
(B) Drut Laya – Often evokes deep sorrow and tranquility
(C) Meend (Glissando) – Often evokes continuity, grace, and deep emotional yearning
(D) Kaku – Only affects the rhythm, not the emotion

138. The following question consists of two statements, one labelled as Cause and the other labelled as Effect:
Cause: The Mughal emperors integrated Indian musicians and Persian painters in their courts.
Effect: This cultural synthesis led to the creation of unique Ragamala paintings that blended Persian miniature techniques with Indian classical music traditions.
(A) The Cause is true but the Effect is false.
(B) The Effect is true but the Cause is false.
(C) Both Cause and Effect are true, and the Cause logically leads to the Effect.
(D) Both Cause and Effect are true, but they are unrelated.

139. Read the following case: A vocalist sings a Khayal in Raga Miyan Ki Malhar. The lyrics describe thunder and longing for the beloved. The vocalist uses heavy Gamaks and Andolan on Komal Gandhar. The performance synthesizes:
(A) Only Hasya Rasa due to the fast tempo.
(B) Raudra Rasa due to the heavy Gamaks.
(C) Bibhatsa Rasa due to the longing.
(D) Shringara and Karuna Rasa, supported by Uddipana Vibhava and appropriate Swara-Laya application.

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140. Identify the incorrect pair regarding Western aestheticians.
(A) Baumgarten – Coined the term "Aesthetics"
(B) Kant – Art as an imitation of Ideas (Mimesis)
(C) Hegel – Dialectical approach to art history
(D) Croce – Intuition-Expression theory

141. To effectively teach the concept of 'Sadharanikarana', a professor must effectively demonstrate how:
(A) An audience member feels the exact personal grief of the stage actor.
(B) An audience member remains completely detached and feels no emotion.
(C) A spectator transcends personal ego to experience generalized emotion.
(D) The actor physically constructs the entire stage setup and decoration.

142. What is the most appropriate definition of 'Vachika Abhinaya'?
(A) Expression through costumes
(B) Expression through physical gestures
(C) Expression through involuntary emotional signs
(D) Expression through speech, song, and vocal delivery.

143. Consider the following statements:
Statement I: 'Kamasutra' mentions 'Geeta' (vocal music) and 'Vadya' (instrumental music) as the first two of the 64 Kalas.
Statement II: This indicates that performing arts were highly valued in the secular and civic life of ancient India.
(A) Both Statement I and Statement II are true
(B) Both Statement I and Statement II are false
(C) Statement I is false but Statement II is true
(D) Statement I is true but Statement II is false

144. Which ancient authority is considered the earliest to systematically categorize the arts and propose the theory of Rasa?
(A) Vatsyayana
(B) Bharata Muni
(C) Matanga
(D) Dattila

145. What does the term 'Alambana Vibhava' specifically denote?
(A) The environmental factors that enhance emotion
(B) The fundamental persons or objects that trigger the emotion
(C) The physical gestures of the dancer
(D) The transient emotional states

146. Identify the correct statement regarding Raga Dhyana.
(A) It involves a poetic verse that anthropomorphizes a Raga into a divine or human form for meditation.
(B) It relies entirely on Western staff notation.
(C) It was prohibited in Indian classical music after the 12th century.
(D) It is a purely mathematical calculation of microtones.

147. Which of the following is NOT a characteristic of the Pahari school of Ragamala painting?
(A) Delicate and lyrical brushwork
(B) Depiction of serene landscapes and feminine beauty
(C) Exclusive use of charcoal and black ink
(D) Inspiration from Vaishnavite poetry and classical music

148. Consider the following scenario: In a Kathak performance, the dancer matches complex footwork (Tatkar) with a fast Tabla recitation (Paran). This interrelation highlights:
(A) The complete dominance of Sahitya over Swara in all performance arts.
(B) The total irrelevance of Rasa when performing in a very fast tempo.
(C) The complete and absolute separation of dance and music disciplines.
(D) The synthesis of Laya, Nritta, and Vadya for an integrated impact.

149. Read the following case: A philosopher argues that appreciating a beautiful sunset and appreciating a beautiful symphony both require a state of 'disinterestedness'—enjoying the form without any desire to possess it. This aligns with the aesthetics of:
(A) Arthur Schopenhauer
(B) Plato
(C) Immanuel Kant
(D) Benedetto Croce

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150. The following question consists of two statements, one labelled as Cause and the other labelled as Effect:
Cause: Indian Fine Arts are deeply rooted in spiritual philosophy.
Effect: Consequently, the ultimate goal of experiencing Rasa is not mere entertainment, but the realization of inner peace and spiritual elevation (Brahmananda).
(A) The Cause is true but the Effect is false.
(B) The Effect is true but the Cause is false.
(C) Both Cause and Effect are true, and the Cause logically leads to the Effect.
(D) Both Cause and Effect are true, but they are unrelated.

151. Who among the following is famous for his commentary 'Abhinavabharati' on the Natyashastra?
(A) Bhattanayaka
(B) Shankuka
(C) Lollata
(D) Abhinavagupta

152. Match the terms related to Western Aesthetics in List I with their corresponding Indian equivalent in List II:
List I: (Western Concept)
P. Aesthetics (Study of Beauty)
Q. Mimesis (Imitation)
R. Universalization
S. Catharsis
List II: (Indian Equivalent)
1. Sadharanikarana
2. Saundarya Shastra
3. Anukriti
4. Bhavashuddhi / Virechana
(A) P-2, Q-3, R-1, S-4
(B) P-1, Q-2, R-4, S-3
(C) P-3, Q-1, R-2, S-4
(D) P-2, Q-4, R-3, S-1

153. What is the definition of 'Vyabhichari Bhava'?
(A) The central emotion of the play
(B) The physical properties of the stage
(C) The 33 transient emotional states that support and enrich the dominant emotion
(D) The musical instruments used in the background

154. Consider the following statements:
Statement I: Raga-Ragini paintings only depicted Hindu mythological figures and never incorporated any secular or courtly scenes.
Statement II: The Deccan and Mughal schools of Ragamala painting often depicted courtly settings and Persian-influenced attire.
(A) Both Statement I and Statement II are true
(B) Both Statement I and Statement II are false
(C) Statement I is false but Statement II is true
(D) Statement I is true but Statement II is false

155. Read the following list of Swaras:
I. Shadja
II. Rishabha
III. Gandhara
IV. Nishada
Which of the above statement(s) is/are correct regarding those traditionally associated with 'Veera', 'Raudra', and 'Adbhuta' Rasas?
(A) I and II only
(B) III and IV only
(C) I, II and III only
(D) II, III and IV only

156. Identify the correct statement regarding 'Aesthetics' as an academic discipline.
(A) It deals exclusively with the chemical composition of art materials.
(B) It was officially established as a distinct philosophical discipline in the 18th century by Alexander Baumgarten.
(C) It was entirely unknown in India until the British arrival.
(D) It restricts itself only to visual arts, excluding music.

157. Which of the following is an exception to the concept of 'Sadharanikarana'?
(A) The spectator feels the emotion as universal.
(B) The limitations of time and space are transcended.
(C) The spectator remains entirely engrossed in their own personal, selfish problems during the performance.
(D) The aesthetic object is freed from specific historical particularity.

158. The following question consists of two statements, one labelled as Assertion (A) and the other labelled as Reason (R):
Assertion (A): The emotional impact (Rasa)

P. Shyam (Dark Blue/Black)
Q. Kapot (Dove colored)
R. Gaur (Yellowish/White)
S. Rakta (Red)

List II: (Rasa)
1. Raudra
2. Shringara
3. Bibhatsa
4. Veera

(A) P-2, Q-3, R-4, S-1
(B) P-1, Q-2, R-3, S-4
(C) P-4, Q-3, R-2, S-1
(D) P-2, Q-4, R-3, S-1

178. What is the meaning of 'Sadharanikarana' in aesthetic experience?
(A) Universalization or generalization of the aesthetic object and emotion
(B) Making the art complex and elite
(C) The process of reducing the tempo of a song
(D) The literal translation of lyrics

179. Consider the following statements:
Statement I: According to Abhinavagupta, Rasa is not created (Utpanna) but manifested (Abhivyakta).
Statement II: The manifestation of Rasa relies on the pre-existing emotional impressions (Samskaras) within the Sahrudaya (spectator).
(A) Both Statement I and Statement II are true
(B) Both Statement I and Statement II are false
(C) Statement I is true but Statement II is false
(D) Statement I is false but Statement II is true

180. Read the following list of features regarding the Indian concept of Fine Arts:
I. They are deeply interconnected.
II. They aim primarily for financial gain.
III. They are viewed as pathways to spiritual liberation.
IV. They are isolated disciplines with no shared vocabulary.

Which of the above statement(s) is/are correct?
(A) I and III only
(B) I, II and III only
(C) III and IV only
(D) I, III and IV only

181. Identify the correct statement regarding the application of Rasa to lyrics (Sahitya).
(A) The meaning of the lyrics is irrelevant as long as the tune is pleasant.
(B) Only Sanskrit lyrics can generate Rasa.
(C) The phonetic quality of the words profoundly affects the Rasa.
(D) Lyrics completely dictate the Rasa, and Swara has no role.

182. Which of the following is an exception to the elements that typically evoke 'Shringara' Rasa?
(A) Vasant Ritu (Spring)
(B) Smashana (Cremation ground)
(C) Chandani (Moonlight)
(D) Pushpa (Flowers)

183. The following question consists of two statements, one labelled as Assertion (A) and the other labelled as Reason (R):
Assertion (A): Benedetto Croce asserted that "Art is Intuition".
Reason (R): He believed that true artistic expression happens purely in the mind of the artist through intuition, and the physical execution is merely secondary.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

184. Consider the following scenario: A composer is setting a heroic poem (Veera Rasa) to music. Which Chhanda and Tala combination would be most effective?
(A) A crisp, martial meter with sharp accents in fast Chautal or Teental
(B) A languid, irregular meter in slow Roopak Tala
(C) A free-verse structure without any Tala
(D) A slow, continuous drone

185. Identify the incorrect statement about the 'Kamasutra' and the 64 Kalas.
(A) The text considers the mastery of Kalas as a hallmark of a cultured citizen.
(B) It includes knowledge of languages and literary games among the Kalas.
(C) It severely condemns the practice of music and dance.
(D) It reflects a society that valued aesthetic refinement in daily life.

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(C) The financial compensation given to the actors for their performance.
(D) The emotional purification achieved through the pity and fear in tragedy.

168. Consider the following statements:
Statement I: The concept of Raga-Ragini classification is purely musical and has no counterpart in visual arts.
Statement II: Ragamala paintings are visual translations of the musical Raga-Ragini classification systems.
(A) Both Statement I and Statement II are true
(B) Both Statement I and Statement II are false
(C) Statement I is false but Statement II is true
(D) Statement I is true but Statement II is false

169. What is the fundamental difference between 'Sthayi Bhava' and 'Vyabhichari Bhava'?
(A) Sthayi Bhava is physical; Vyabhichari Bhava is mental.
(B) Sthayi Bhava is permanent and dominant; Vyabhichari Bhava is transient and supportive.
(C) Sthayi Bhava is permanent and dominant; Vyabhichari Bhava is transient and supportive.
(D) There is no difference; they are synonyms.

170. Define 'Uddipana Vibhava'.
(A) The environmental factors that stimulate or enhance the emotion.
(B) The primary character who experiences the emotion.
(C) The final stage of aesthetic bliss.
(D) The physical gestures used by an actor.

171. Identify the correct statement regarding 'Shanta Rasa'.
(A) It was the very first Rasa described by Bharata Muni.
(B) It associated exclusively with fast-paced rhythmic compositions.
(C) It requires aggressive body movements to manifest.
(D) Its Sthayi Bhava is Nirveda or Shama.

172. Which of the following is NOT an element contributing to Rasa according to Bharata's Sutra?
(A) Vibhava
(B) Anubhava
(C) Vyabhichari Bhava
(D) Aakar (Form/Shape of the stage)

173. Consider the following scenario: To convey the emotion of 'Karuna' (Pathos) in a Sitar recital, the artist should emphasize:
(A) Fast Jhala playing with energetic strokes on the main strings.
(B) Sharp and detached staccato picking techniques in the high octave.
(C) Use of deep, slow Meend pulling on Komal Swaras for emotional effect.
(D) Rapid and loud rhythmic striking on the metallic frets of the sitar.

174. Read the following case: A historian reads a text where the author states that "Art is the sensuous embodiment of the Absolute Idea." This text is most likely written by:
(A) Plato
(B) Vatsyayana
(C) Bharata Muni
(D) G.W.F. Hegel

175. The following question consists of two statements, one labelled as Cause and the other labelled as Effect:
Cause: In Indian Fine Arts, 'Tala' represents the cyclical aspect of time.
Effect: This cyclical structure in music and dance conceptually mirrors the Indian philosophical view of time and the universe (Samsara), thus deepening the aesthetic experience.
(A) The Cause is true but the Effect is false.
(B) The Effect is true but the Cause is false.
(C) Both Cause and Effect are true, and the Cause logically leads to the Effect.
(D) Both Cause and Effect are true, but they are unrelated.

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176. Who propounded the 'Utpattivada' theory of Rasa?
(A) Shankuka
(B) Bhatta Lollata
(C) Bhattanayaka
(D) Abhinavagupta

177. Match the traditional color associations in List I with their respective Rasas in List II:
List I: (Color Association)

of a Raga can be subtly altered by changing the Laya (tempo) and Tala (rhythm).
Reason (R): Rhythm and tempo dictate the psychological pacing of the notes; a fast tempo creates excitement or urgency, while a slow tempo fosters introspection.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

159. Consider the following scenario: To visually depict Raga Megh, an artist would most appropriately use which of the following motifs?
(A) Dark thundering clouds, lightning, and rain
(B) Bright sunshine and blooming lotuses
(C) A snowy mountain peak
(D) A desert landscape

160. Identify the incorrect statement regarding the 64 Kalas.
(A) They include 'Alekhya' (painting).
(B) They include 'Kavya-samasya-purani' (completing verses).
(C) They were meant only for ascetics seeking liberation.
(D) They include practical arts like carpentry and gemology.

161. Read the following factors that combine to result in 'Rasa Nishpatti':
I. Vibhava
II. Anubhava
III. Vyabhichari Bhava
IV. Sthayi Bhava
V. Sahrudaya
Which of the above statement(s) is/are correct?
(A) I, II and III only
(B) I, II, III and IV only
(C) II, III, IV and V only
(D) I, II, III, IV and V

162. Identify the correct pair of Rasa and its traditional physical expression (Anubhava).
(A) Bhayanaka – Trembling and wide eyes
(B) Shringara – Frowning and clenching fists
(C) Hasya – Weeping profusely
(D) Raudra – Smiling gently

163. The following question consists of two statements, one labelled as Cause and the other labelled as Effect:
Cause: The philosophy of Arthur Schopenhauer posits that the phenomenal world is driven by a blind, irrational force called 'Will'.
Effect: He elevates music above all other arts because he believes music does not merely copy the phenomenal world, but directly copies the 'Will' itself.
(A) Both Cause and Effect are true, and the Cause logically leads to the Effect.
(D) Both Cause and Effect are true, but they are unrelated.

164. Read the following case: A modern art exhibition features a painting that is completely abstract, with no recognizable objects, focusing solely on the harmony of colors and shapes to evoke emotion. This approach most closely challenges which classical Western aesthetic concept?
(A) Catharsis
(B) Sublime
(C) Disinterestedness
(D) Mimesis (Imitation of nature)

165. Identify the incorrect pair regarding Ragas and their traditionally associated Rasas.
(A) Raga Darbari – Gambhir / Shanta
(B) Raga Khamaj – Shringara
(C) Raga Bahar – Bibhatsa
(D) Raga Sohini – Shringara / Viraha

166. A scholar is analyzing the interrelation of poetry and music. To prove their deep connection, the scholar must be able to demonstrate how:
(A) The poet's original meaning is entirely destroyed by the musical notes.
(B) The metric structure of the poem dictates the rhythmic musical cycle.
(C) The language of the poem is irrelevant as long as Swaras are correct.
(D) Only instrumental music can truly express the underlying poetic meaning.

167. Which of the following is the most appropriate description of 'Catharsis' in Aristotle's Poetics?
(A) The complex mathematical structuring of a classical dramatic play.
(B) The physical stagecraft, lighting, and costume design of the show.

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186. Read the following list of arts:
I. Architecture
II. Sculpture
III. Painting
IV. Music
V. Poetry
Which of the above statement(s) is/are correct regarding those traditionally considered 'Fine Arts' (Lalit Kala)?
(A) I, II and III only
(B) III, IV and V only
(C) I, II, III and IV only
(D) I, II, III, IV and V

187. Identify the correct pair of Rasa and its corresponding 'Guna' (literary quality) according to Indian Poetics.
(A) Raudra – Prasad (Clarity)
(B) Shanta – Ojas (Vigor)
(C) Veera – Madhurya (Sweetness)
(D) Shringara – Madhurya (Sweetness)

188. The following question consists of two statements, one labelled as Cause and the other labelled as Effect:
Cause: Raga-Ragini paintings depict specific seasonal and temporal motifs.
Effect: These visual motifs reinforce the psychological and environmental 'Uddipana Vibhavas' associated with the Raga's core emotion.
(A) The Cause is true but the Effect is false.
(B) The Effect is true but the Cause is false.
(C) Both Cause and Effect are true, and the Cause logically leads to the Effect.
(D) Both Cause and Effect are true, but they are unrelated.

189. Read the following case: A student of aesthetics reads about a theory stating that the audience does not genuinely feel the emotion but merely "infers" it by observing the actor's skillful imitation, much like inferring a real horse from a painted horse. This theory belongs to:
(A) Bhatta Lollata
(B) Sri Shankuka
(C) Bhattanayaka
(D) Abhinavagupta

190. Identify the incorrect pair regarding Western aestheticians and their concepts.
(A) Plato – Art as imitation (Mimesis)
(B) Kant – Disinterested judgment of beauty
(C) Schopenhauer – Music as the direct expression of the Will
(D) Susanne Langer – Art as discursive logic

191. To effectively evaluate a performance claiming to portray 'Adbhuta' (Wonder) Rasa, a judge must look for which specific Anubhavas (expressions)?
(A) Wide open eyes, horripilation (goosebumps), and exclamation
(B) Weeping, drooping shoulders, and slow movement
(C) Frowning, biting the lips, and heavy breathing
(D) Yawning and closing the eyes

192. What is the central argument of Bhattanayaka's 'Bhuktivada'?
(A) Rasa is produced mathematically through melodic and rhythmic rules.
(B) Rasa is enjoyed by the spectator due to the power of poetic language.
(C) Rasa is a direct physical result of the artist's specific diet.
(D) Rasa can only be experienced by the actor, not the viewing audience.

193. Consider the following statements:
Statement I: The aesthetic concept of 'Rasa' is entirely restricted to literature and cannot be applied to instrumental music.
Statement II: The emotional quality of instrumental music is derived from the application of Swara, Laya, and Gamak, which act as Vibhavas and Anubhavas to evoke Rasa.
(A) Both Statement I and Statement II are true
(B) Both Statement I and Statement II are false
(C) Statement I is false but Statement II is true
(D) Statement I is true but Statement II is false

194. Which text serves as the primary source for the comprehensive list of 64 Kalas in ancient India?
(A) Kamasutra
(B) Natyashastra
(C) Brihaddeshi
(D) Sangita Ratnakara

195. Define 'Kala' in the context of ancient Indian literature.

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(B) I, II and III only
(C) II, III and IV only
(D) I, II, III and IV

231. Identify the correct statement about the Pahari school of Ragamala painting.
(A) It originated in the deep south of India.
(B) It strictly avoids the depiction of Hindu deities.
(C) It only uses black and white colors.
(D) It is characterized by lyrical landscapes, delicate features, and romantic themes often set in the Himalayan foothills.

232. Which of the following is an exception to the elements constituting 'Anubhava'?
(A) The blooming of flowers in spring
(B) Sighing heavily
(C) Glancing playfully (Kataksha)
(D) Smiling gently

233. The following question consists of two statements, one labelled as Assertion (A) and the other labelled as Reason (R):
Assertion (A): In classical Indian music, a single Swara (like Komal Rishabh) cannot produce Rasa in absolute isolation.
Reason (R): Rasa Nishpatti in music is a holistic process requiring the combination of Swaras, their specific tonal relationship, Laya, and the overarching framework of the Raga.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

234. Read the following scenario: When analyzing the aesthetics of a Gothic Cathedral alongside a classical Gregorian chant, one is primarily observing:
(A) The isolation of Western arts
(B) The interrelation of Fine Arts, where the vast, soaring architecture complements the reverberating, solemn acoustic properties of the chant.
(C) The application of Indian Ragamala theories to Western art
(D) The 64 Kalas of Vatsyayana

235. Identify the incorrect statement regarding Abhinavagupta's contribution to Aesthetics.
(A) He authored the Abhinavabharati.
(B) He established 'Shanta' as a valid and supreme Rasa.
(C) He utilized concepts from Kashmir Shaivism to explain the universalization of emotion.
(D) He argued that aesthetic bliss is identical to sensory, worldly pleasure.

236. Read the following list of components from Vatsyayana's 64 Kalas:
I. Natakakhyayika-darshana (Knowledge of plays and stories)
II. Vina-damaruka-vadya (Playing the lute and drum)
III. Pushpatarana (Making flower beds)
IV. Yantra-matrika (Mechanics/Engineering)
V. Computer Programming
Which of the above statement(s) is/are correct?
(A) I, II, III and IV only
(B) I, II and III only
(C) II, III, IV and V only
(D) I, III, IV and V only

237. Identify the correct pair of Rasa and its traditional instrumental accompaniment style.
(A) Veera – Soft flute melodies with no percussion
(B) Karuna – Fast-paced Tabla solos in Drut Teental
(C) Raudra – Forceful strokes on the Pakhawaj and energetic string plucking
(D) Shanta – Loud, chaotic, unmetered drumming

238. The following question consists of two statements, one labelled as Cause and the other labelled as Effect:
Cause: Classical Indian poetry (Sahitya) utilizes specific phonetic combinations to create Chhanda (meter).
Effect: This phonetic texture directly supports the musical Laya and Swara to amplify the specific Rasa.
(A) The Cause is true but the Effect is false.
(B) The Effect is true but the Cause is false.
(C) Both Cause and Effect are true, and the Cause logically leads to the Effect.
(D) Both Cause and Effect are true, but they are unrelated.

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sweating and trembling.
(D) Expression through costumes, jewelry, makeup, and stage props.

204. Consider the following statements:
Statement I: The 64 Kalas were considered irrelevant to the daily life of a Nagaraka (urbane citizen).
Statement II: Vatsyayana emphasizes that mastering the Kalas enhances one's charm, intellect, and social standing.
(A) Both Statement I and Statement II are true
(B) Both Statement I and Statement II are false
(C) Statement I is false but Statement II is true
(D) Statement I is true but Statement II is false

205. Read the following elements related to the textual description (Dhyana) of a Raga:
I. Deities or mythological figures
II. Flora and fauna
III. Seasons and time of day
IV. Mathematical frequencies of Swaras
Which of the above statement(s) is/are correct?
(A) I and II only
(B) I, II and III only
(C) II, III and IV only
(D) I, II, III and IV

206. Identify the correct statement regarding 'Laya' (tempo) and its emotional correlation.
(A) Vilambit Laya (slow tempo) is universally used for aggressive and violent emotions.
(B) Madhya Laya (medium tempo) is best suited for extreme sorrow and grief.
(C) Laya has no correlation with emotion in Indian music.
(D) Drut Laya (fast tempo) is generally associated with excitement, joy, anger, or heroism.

207. Which of the following is an exception to the rule of 'Samvadi' (consonance) in generating a pleasing Rasa?
(A) Use of Vivadi Swara (dissonant note) deliberately to create tension or yearning
(B) Shadja-Panchama Bhava
(C) Use of Shadja-Madhyama Bhava
(D) Tuning the instrument precisely to the tonic

208. The following question consists of two statements, one labelled as Assertion (A) and the other labelled as Reason (R):
Assertion (A): In Indian aesthetics, 'Sattvika Bhavas' are considered the most authentic expression of emotion.
Reason (R): Sattvika Bhavas are involuntary and arise only when the person is completely immersed in the emotion, making them difficult to fake.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

209. To correctly identify the aesthetic philosophy of Ananda Coomaraswamy, one must focus on:
(A) The strict mathematical analysis of Western symphonies
(B) The spiritual and metaphysical symbolism inherent in traditional Indian art and iconography
(C) The rejection of all religious themes in art
(D) The promotion of purely abstract, modern art

210. Identify the incorrect statement about 'Bhava' and 'Rasa'.
(A) Bhava and Rasa are entirely unrelated concepts that contradict each other.
(B) An artist portrays Bhava; the audience experiences Rasa.
(C) Bhava is the state of mind; Rasa is the aesthetic experience.
(D) There are 9 Sthayi Bhavas corresponding to 9 Rasas.

211. Read the following list of Western philosophers:
I. Immanuel Kant
II. G.W.F. Hegel
III. Arthur Schopenhauer
IV. Karl Marx
V. Benedetto Croce
Which of the above statement(s) is/are correct regarding those who emphasized the 'Dialectical' development of art?
(A) I and III only
(B) II only
(C) II and IV only

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(D) I, II, III, IV and V

212. Identify the correct pair of Ragamala Painting School and its region.
(A) Kangra – South India
(B) Tanjore – Punjab Hills
(C) Basohli – Bengal
(D) Mewar – Rajasthan

213. The following question consists of two statements, one labelled as Cause and the other labelled as Effect:
Cause: The 'Swaras' in Indian music are not mere acoustic frequencies but are imbued with 'Shruti' (microtonal shades).
Effect: The precise microtonal application of a Swara can shift its emotional quality entirely, thus directly affecting the Rasa Nishpatti.
(A) The Cause is true but the Effect is false.
(B) The Effect is true but the Cause is false.
(C) Both Cause and Effect are true, and the Cause logically leads to the Effect.
(D) Both Cause and Effect are true, but they are unrelated.

214. Read the following case: A researcher examines a manuscript containing Dhyana Mantras. One mantra describes a beautiful woman holding a Veena, surrounded by peacocks in a forest setting. The researcher concludes that this textual description serves as the basis for:
(A) A purely mathematical musical scale
(B) The visual iconography of a specific Ragini in Ragamala paintings
(C) The architectural plan of a temple
(D) The dietary rules for musicians

215. Identify the incorrect pair regarding Abhinaya types.
(A) Angika – Body movements
(B) Vachika – Voice and speech
(C) Sattvika – Pure, involuntary emotional states
(D) Aharya – Involuntary emotions

216. A vocalist is attempting to render a Thumri in Raga Khamaj depicting 'Viraha' (separation). To demonstrate aesthetic competency, the vocalist must avoid:
(A) Aggressive, rapid-fire Taans and loud, harsh vocal throws
(B) Slow, languid Meends
(C) Expressive use of Kaku in the lyrics
(D) Subtle use of Murkis and Khatkas

217. Which is the most appropriate description of 'Interrelation of Fine Arts' in the context of a traditional Indian temple?
(A) The temple only functions as a place of silent worship with no art.
(B) The temple strictly separates musicians, sculptors, and dancers into different geographical locations.
(C) The temple integrates architecture, sculpture depicting dance, and provides spaces for music, synthesizing all arts in devotion.
(D) Temples were built only to preserve paintings.

218. Consider the following statements:
Statement I: The concept of 'Beauty' in Indian aesthetics is intrinsically linked to 'Mangala' (auspiciousness) and 'Ananda' (bliss).
Statement II: Indian aesthetics purely values grotesque and inauspicious forms above all else.
(A) Both Statement I and Statement II are true
(B) Both Statement I and Statement II are false
(C) Statement I is true but Statement II is false
(D) Statement I is false but Statement II is true

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219. Who is widely regarded as the philosopher who coined the term "Aesthetics"?
(A) Aristotle
(B) Immanuel Kant
(C) Benedetto Croce
(D) Alexander Baumgarten

220. Define 'The Sublime' in the context of Western aesthetics.
(A) A neat, perfectly symmetrical object that is pleasing to the eye.
(B) An aesthetic quality of greatness, vastness, or power that transcends ordinary beauty and may evoke awe or terror.
(C) The lowest form of comedic art.
(D) The chemical process of mixing paints.

221. Identify the correct statement regarding 'Vibhava'.
(A) It is the final result of the aesthetic process.
(B) It refers only to the lighting on the stage.

(C) It is divided into Alambana and Uddipana.
(D) It is an involuntary physical reflex.

222. Which of the following is NOT one of the 4 types of Abhinaya described in the Natyashastra?
(A) Angika
(B) Vachika
(C) Aharya
(D) Laukika

223. Consider the following scenario: If a painter uses aggressive red hues, sharp angular lines, and depicts a battlefield with chaotic movement, which Rasa is being visually manifested?
(A) Raudra / Veera
(B) Shringara
(C) Shanta
(D) Karuna

224. Read the following case: A critic argues that a specific piece of music is brilliant because its structural form, tonal balance, and rhythmic symmetry represent the highest peak of human rationality and emotional articulation, completely independently of any lyrics. This perspective strongly echoes the philosophy of:
(A) Vatsyayana
(B) Susanne Langer
(C) Bhatta Lollata
(D) Sri Shankuka

225. The following question consists of two statements, one labelled as Cause and the other labelled as Effect:
Cause: The ancient Indian education system for a refined individual emphasized learning multiple Kalas.
Effect: This multidisciplinary approach fostered an integrated aesthetic sensibility, where a poet understood rhythm, and a musician understood poetry and visual form.
(A) The Cause is true but the Effect is false.
(B) The Effect is true but the Cause is false.
(C) Both Cause and Effect are true, and the Cause logically leads to the Effect.
(D) Both Cause and Effect are true, but they are unrelated.

226. What does the term 'Navarasa' imply?
(A) The 9 classical aesthetic flavors or emotions
(B) A rhythm of 9 beats
(C) A specific stringed instrument with 9 strings
(D) A painting style from the 9th century

227. Match the Western philosophers in List I with their associated concepts in List II:
List I: (Philosophers)
P. Aristotle
Q. Kant
R. Hegel
S. Langer
List II: (Concepts)
1. Discursive vs. Presentational Symbolism
2. Absolute Idea manifesting in Art
3. Catharsis
4. Disinterested Satisfaction
(A) P-3, Q-4, R-2, S-1
(B) P-4, Q-3, R-1, S-2
(C) P-1, Q-2, R-3, S-4
(D) P-2, Q-1, R-4, S-3

228. What is the precise definition of 'Sattvika Bhava'?
(A) The intentional physical gestures made by a dancer's hands.
(B) The background music playing during a scene.
(C) The ethical message of a play.
(D) The involuntary, spontaneous physical manifestations of a deeply felt emotion.

229. Consider the following statements:
Statement I: The Natyashastra considers Rasa to be the soul of any dramatic or musical performance.
Statement II: According to Bharata, no meaning or aesthetic appeal can proceed without Rasa.
(A) Both Statement I and Statement II are true
(B) Both Statement I and Statement II are false
(C) Statement I is true but Statement II is false
(D) Statement I is false but Statement II is true

230. Read the following list of texts:
I. Natyashastra
II. Abhinavabharati
III. Sahitya Darpana
IV. Dasharupaka
Which of the above statement(s) is/are correct regarding those that extensively discuss the theory of Rasa or Aesthetics?
(A) I and II only

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260. According to researchers, what does the manifestation of Rasa nishpatti transform a mere sequence of sounds into?
(A) An aesthetic occurrence governed by structured musical principles
(B) An arbitrary auditory experience that lacks any underlying structure
(C) A purely theoretical formulation lacking aesthetic resonance
(D) An isolated acoustic event independent of aesthetic theory

Direction : Please read the following source carefully.

An essential case study in aesthetic theory involves the intricate structural relationship between Bhava and Rasa. Academic analysis dictates that Bhava and Rasa function as interconnected mechanisms where one serves as the foundational state and the other as the culminating aesthetic experience. When examining a specific artistic composition, researchers observe that Bhava acts as the generative emotional material which, through systematic artistic processing, transforms into the final realization of Rasa. The dynamic between Bhava and Rasa highlights a scenario where raw thematic elements are meticulously cultivated to produce an elevated aesthetic state. Without the initial presence of Bhava, the eventual manifestation of Rasa cannot occur. Consequently, critical evaluations of aesthetic performances heavily rely on assessing how effectively the transition between Bhava and Rasa is managed by the artist. In an academic framework, the interplay of Bhava and Rasa is not viewed as a spontaneous occurrence but as a deliberately engineered artistic process. Scholars conclude that the conceptual duality of Bhava and Rasa provides a comprehensive methodology for understanding the trajectory from initial emotional representation to the ultimate aesthetic reception by the audience.

Based on the above source, attempt the following five questions.

261. How do Bhava and Rasa function according to academic analysis?
(A) As entirely separate entities with no structural relationship
(B) As spontaneous occurrences devoid of artistic processing
(C) As identical theoretical states with no discernible transition phase
(D) Interconnected mechanisms of foundation and culmination

262. In the context of an artistic composition, what role does Bhava play?
(A) It acts as the culminating aesthetic experience of the audience
(B) It acts as the generative emotional material for the process
(C) It acts as the final realization that bypasses structural mechanisms
(D) It acts as a barrier to the ultimate aesthetic reception

263. According to the text, what is the consequence of the absence of Bhava?
(A) The artistic processing becomes completely spontaneous
(B) The aesthetic state is immediately elevated without effort
(C) The eventual manifestation of Rasa cannot occur
(D) The raw thematic elements are more effectively cultivated

264. How is the interplay of Bhava and Rasa viewed within an academic framework?
(A) As an arbitrary and unplanned aesthetic event
(B) As a spontaneous occurrence lacking theoretical duality
(C) As an irrelevant dynamic for critical evaluations
(D) As a deliberately engineered artistic process

265. What does the conceptual duality of Bhava and Rasa provide for scholars?
(A) A methodology for understanding the aesthetic trajectory
(B) A means to disregard initial emotional representations in art
(C) A strategy to avoid systematic artistic processing in performance
(D) A reason to view aesthetic performances as entirely unmanaged

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Direction : Please read the following source carefully.

The study of aesthetic generation in musical

239. Read the following case: A scholar analyzes a Mughal miniature painting showing Emperor Akbar listening to Tansen. The painting captures the musicians' postures, the royal setting, and a serene landscape. This is a prime example of:
(A) The absolute separation of arts in the medieval period
(B) The interrelation of Fine Arts and the socio-cultural embedding of musical aesthetics
(C) The decline of Rasa theory
(D) The irrelevance of painting to music history

240. Identify the incorrect pair regarding the interpretation of Rasa Sutra.
(A) Lollata – Utpattivada (Production)
(B) Abhinavagupta – Mimamsa (Ritual Action)
(C) Bhattanayaka – Bhuktivada (Enjoyment)
(D) Shankuka – Anumitivada (Inference)

241. To critically assess the aesthetic quality of a Ragamala painting series, a researcher must be highly competent in understanding:
(A) Only the chemical makeup of the canvas and pigments used in painting.
(B) The Dhyana Mantras, the Raga's emotional core, and visual symbols used.
(C) The modern popularity and commercial success of the Ragas performed.
(D) The financial accounts and sponsorship records of the royal courts.

242. What is the most fitting description of 'Ananda' in the context of Indian Aesthetics?
(A) The transcendent, spiritual bliss experienced during the consummation of Rasa
(B) Purely physical entertainment and amusement
(C) The financial reward given to a performer
(D) The feeling of sadness after a play ends

243. Consider the following statements:
Statement I: Arthur Schopenhauer classified all arts into a hierarchy based on how well they objectify the 'Will'.
Statement II: According to him, music is at the very bottom of this hierarchy because it has no physical form.
(A) Both Statement I and Statement II are true
(B) Both Statement I and Statement II are false
(C) Statement I is true but Statement II is false
(D) Statement I is false but Statement II is true

244. Who is considered the pioneer of formulating the 'Rasa Sutra'?
(A) Nandikeshvara
(B) Narada
(C) Matanga
(D) Bharata Muni

245. Define 'Chhanda' in the context of classical lyrics.
(A) The tuning peg of a string instrument
(B) The decorative garments worn by a dancer
(C) The metrical structure, rhythm, and arrangement of syllables in a poetic composition
(D) The physical stage upon which a performance takes place

246. Identify the correct statement regarding 'K.C. Pandey's' contribution to Aesthetics.
(A) He is famous for completely rejecting traditional Indian aesthetics.
(B) He authored comprehensive volumes comparing Indian and Western aesthetics, highlighting their philosophical differences and parallels.
(C) He was a 17th-century painter of the Rajput school.
(D) He proved that Rasa theory was borrowed from ancient Greece.

247. Which of the following cannot be considered a 'Kala' under Vatsyayana's 64 Kalas?
(A) Archery or fencing
(B) Culinary arts (Cooking/Baking)
(C) Magic or illusion (Indrajala)
(D) Unconscious, involuntary biological processes

248. Consider the following scenario: If a musician sings a Khayal in Raga Bhairavi, characterized by all Komal Swaras and poetic lyrics about divine surrender, the dominant aesthetic experience (Rasa) would most likely be:
(A) Bhakti / Karuna / Shanta
(B) Raudra
(C) Hasya
(D) Bibhatsa

249. Read the following case: A historian notes that ancient Greek plays often involved a chorus that sang and danced to the accompaniment of

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(A) Only the measurement of time in a rhythmic cycle.
(B) The specific color palette used in Ragamala paintings.
(C) Any practical art, mechanical skill, or fine art requiring specialized knowledge and practice.
(D) A theoretical philosophy of mathematics.

196. Identify the correct statement regarding the interrelation of Fine Arts.
(A) The principles of harmony and proportion in architecture have no parallel in music.
(B) Dance is entirely independent of music and relies solely on poetry.
(C) Sculpture cannot express any Rasa.
(D) Painting and music share aesthetic concepts like 'tone', 'texture', and 'color' (Varna).

197. Which of the following is NOT typically a subject of Ragamala paintings?
(A) A Nayaka and Nayika in romantic interaction
(B) Ascetics meditating in a forest
(C) Modern industrial cityscapes
(D) Royal courts and musicians

198. The following question consists of two statements, one labelled as Assertion (A) and the other labelled as Reason (R):
Assertion (A): In Indian aesthetics, 'Brahmananda Sahodara' implies that aesthetic experience is identical to the permanent state of spiritual liberation (Moksha).
Reason (R): While both are states of blissful, ego-less consciousness, aesthetic bliss is temporary, whereas spiritual liberation is permanent.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

199. Consider the following scenario: To project 'Bibhatsa' (Disgust) Rasa musically, an artist might deliberately employ:
(A) Highly consonant and pleasing Swara combinations
(B) Smooth, continuous Meends
(C) Soft, whispered tones in a very slow tempo
(D) Dissonant (Vivadi) Swaras, abrupt broken rhythms, and harsh vocal textures.

200. The following question consists of two statements, one labelled as Cause and the other labelled as Effect:
Cause: The emotional impact of a performance relies heavily on the 'Sahrudaya' (the sensitive receiver).
Effect: A person lacking emotional depth, cultural context, or latent emotional impressions will fail to experience Rasa, regardless of the artist's skill.
(A) The Cause is true but the Effect is false.
(B) The Effect is true but the Cause is false.
(C) Both Cause and Effect are true, and the Cause logically leads to the Effect.
(D) Both Cause and Effect are true, but they are unrelated.

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201. Which philosopher proposed that art is the 'morphology of feeling'?
(A) Immanuel Kant
(B) Plato
(C) Susanne Langer
(D) Aristotle

202. Match the Sthayi Bhava in List I with its corresponding Rasa in List II:
List I: (Sthayi Bhava)
P. Vismaya
Q. Krodha
R. Jugupsa
S. Utsaha
List II: (Rasa)
1. Raudra
2. Veera
3. Adbhuta
4. Bibhatsa
(A) P-3, Q-1, R-4, S-2
(B) P-1, Q-2, R-3, S-4
(C) P-4, Q-3, R-2, S-1
(D) P-3, Q-4, R-1, S-2

203. What is the definition of 'Aharya Abhinaya'?
(A) Acting through complex physical body movements and hand gestures.
(B) The vocal delivery of dialogues and songs by the lead characters.
(C) The involuntary expression of emotions like

254. What serves as the primary metric for artistic success in a scenario evaluating classical traditions?
(A) The spontaneous generation of non-structural elements in a performance
(B) The rejection of early systematized aesthetic blueprints
(C) The elimination of distinct structural elements in performance
(D) The principles of Rasa according to Bharata and others

255. What does the case study of these principles demonstrate about the aesthetic experience?
(A) It is highly arbitrary and unpredictable
(B) It occurs without any deliberate orchestration
(C) It is governed by rigorous structural guidelines
(D) It functions independently of the audience's connection

Direction : Please read the following source carefully.

The conceptual framework of Rasa nishpatti and its application to Indian Classical Music represents a sophisticated mechanism for understanding how aesthetic emotion is structurally realized in musical performance. In a given analytical case, the process of Rasa nishpatti is observed as the precise culmination of musical variables that generate an intended aesthetic response. When scholars study Rasa nishpatti and its application to Indian Classical Music, they focus on how the theoretical formulation of aesthetic realization is practically translated through vocal or instrumental execution. The application to Indian Classical Music demands a rigorous alignment of musical notes and structures to achieve the exact state of Rasa nishpatti. In a performance scenario, the success of the artist is determined by their ability to facilitate this realization, ensuring that the theoretical construct of Rasa nishpatti is palpably experienced by the listener. Thus, Rasa nishpatti and its application to Indian Classical Music serves as a bridge between abstract aesthetic theory and practical musical acoustics. Researchers analyzing this application conclude that the manifestation of Rasa nishpatti transforms a mere sequence of sounds into a profound aesthetic occurrence governed by structured musical principles.

Based on the above source, attempt the following five questions.

256. What does the conceptual framework of Rasa nishpatti and its application represent in the context of the passage?
(A) A rejection of the structured musical principles utilized in a performance
(B) A mechanism for understanding structural realization of emotion
(C) A method to completely eliminate vocal and instrumental execution
(D) A theoretical construct detached from any practical musical acoustics

257. What is required to achieve the exact state of Rasa nishpatti in Indian Classical Music?
(A) A random assortment of vocal and instrumental executions
(B) A complete disregard for the intended aesthetic response
(C) A theoretical formulation devoid of practical application
(D) A rigorous alignment of musical notes and structures

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258. In a performance scenario, how is the success of the artist determined?
(A) Their ability to facilitate the realization of Rasa nishpatti
(B) Their reliance on unstructured acoustic variables during the performance
(C) Their intentional separation of theoretical constructs from the listener
(D) Their refusal to translate aesthetic realization into vocal execution

259. What function does Rasa nishpatti and its application to Indian Classical Music serve according to the text?
(A) A barrier between the artist's emotion and the listener's response
(B) A substitute for rigorous musical alignment and structuring
(C) A bridge between abstract theory and practical musical acoustics
(D) A deterrent to generating an intended or specific aesthetic occurrence

the aulos and lyre, heavily integrating poetry, music, and movement to evoke Catharsis. This historical case best demonstrates:

(A) That interrelation of Fine Arts is a concept exclusive to India
(B) That music was irrelevant to ancient Greek drama
(C) That Western and Indian classical traditions both historically recognized the profound interrelation of performing arts to achieve deep aesthetic impact
(D) That Catharsis is identical to physical exertion

250. The following question consists of two statements, one labelled as Cause and the other labelled as Effect:

Cause: The fundamental principles of rhythm, balance, proportion, and emotional resonance are universal across different art forms.

Effect: This shared aesthetic foundation allows for a seamless interrelation of Fine Arts, where a poem can inspire a melody, which in turn can inspire a painting or a dance.

(A) The Cause is true but the Effect is false.
(B) The Effect is true but the Cause is false.
(C) Both Cause and Effect are true, and the Cause logically leads to the Effect.
(D) Both Cause and Effect are true, but they are unrelated.

Direction : Please read the following source carefully.

In the academic study of aesthetics, the concept of Rasa and the principles of Rasa according to Bharata and others form a foundational framework. Bharata's formulation primarily establishes that the realization of aesthetic experience occurs through the structural combination of distinct elements within a performance or composition. When researchers analyze the principles of Rasa according to Bharata and others, they observe a case where an underlying aesthetic blueprint dictates how an audience connects with an artistic presentation. A performance is evaluated based on how these principles are systematically applied to evoke a specific aesthetic state. While Bharata outlined the earliest systematized principles, subsequent scholars and others expanded upon this framework to accommodate varying artistic dimensions. In a scenario evaluating classical traditions, the adherence to the principles of Rasa according to Bharata and others serves as the primary metric for artistic success. The case study of these principles demonstrates that the aesthetic experience is not arbitrary but is governed by rigorous structural guidelines. Scholars emphasize that understanding the principles of Rasa according to Bharata and others is critical for decoding the deliberate orchestration of artistic elements designed to culminate in a profound aesthetic realization.

Based on the above source, attempt the following five questions.

251. What does Bharata's formulation primarily establish regarding the realization of aesthetic experience?

(A) It occurs spontaneously without any underlying framework
(B) It occurs through the structural combination of distinct elements
(C) It relies exclusively on the immediate emotional state of the artist
(D) It rejects any deliberate orchestration of artistic elements

252. According to the passage, how do researchers view the principles of Rasa according to Bharata and others?

(A) As an underlying aesthetic blueprint dictating audience connection
(B) As an outdated concept irrelevant to contemporary artistic studies
(C) As a random collection of unrelated theoretical propositions
(D) As a subjective interpretation without structural guidelines

253. Why did subsequent scholars expand upon Bharata's early systematized principles?

(A) To reject the foundational structural guidelines entirely
(B) To simplify the deliberate orchestration of the aesthetic state
(C) To accommodate varying artistic dimensions in performance
(D) To eliminate the necessity of structural combination in art

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frameworks necessitates a deep examination of Rasa in relation to swara, laya, tala, chhanda, and lyrics. Specifically focusing on the first two elements, academic scenarios reveal that the precise intonation of swara and the regulated tempo of laya are fundamental to establishing a targeted aesthetic state. In a structural analysis of a musical performance, researchers systematically evaluate Rasa in relation to swara to determine how specific tonal placements directly influence the aesthetic outcome. Simultaneously, analyzing Rasa in relation to laya demonstrates how the deliberate manipulation of musical tempo significantly contributes to the aesthetic gravity of the presentation. A case study of a formal composition illustrates that a practitioner must perfectly synthesize swara and laya to evoke the intended Rasa accurately. The structural relationship between these elements is strictly proportional; a minor alteration in swara or a sudden shift in laya can fundamentally disrupt the resulting Rasa. Consequently, understanding Rasa in relation to swara and laya provides a highly effective and quantifiable metric for scholars assessing the structural integrity and aesthetic efficacy of an intricate musical performance.

Based on the above source, attempt the following five questions.

266. What are fundamental to establishing a targeted aesthetic state according to the passage?
(A) Unregulated pacing and arbitrary textual additions
(B) The precise intonation of swara and the regulated tempo of laya
(C) The total elimination of swara and structural manipulation of laya
(D) The deliberate disruption of tonal placements and tempo

267. Why do researchers systematically evaluate Rasa in relation to swara?
(A) To ignore the impact of specific tonal placements on the performance
(B) How specific tonal placements influence the aesthetic outcome
(C) To separate the structural analysis from the resulting gravity
(D) To demonstrate that intonation has no bearing on the targeted aesthetic state

268. What does analyzing Rasa in relation to laya demonstrate?
(A) How manipulation of musical tempo contributes to aesthetic gravity
(B) How structural proportionalities are irrelevant to the resulting Rasa
(C) How the intended Rasa can be achieved without regulated pacing
(D) How sudden shifts in tempo enhance the accuracy of the final work

269. What illustrates the necessity to perfectly synthesize swara and laya?
(A) The elimination of a targeted aesthetic state
(B) An unstructured analysis of musical metrics
(C) A case study of a formal composition
(D) The separation of swara from the aesthetic outcome

270. What is the effect of a minor alteration in swara or a sudden shift in laya?
(A) It perfectly synthesizes the aesthetic components
(B) It provides a quantifiable metric for success
(C) It enhances the structural integrity of the performance
(D) It fundamentally disrupts the resulting Rasa

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Direction : Please read the following source carefully.

Building upon the structural elements of music, a critical academic scenario involves the evaluation of Rasa in relation to tala, chhanda, and lyrics. The aesthetic framework dictates that the rhythmic cycle (tala), the metrical structure (chhanda), and the textual content (lyrics) must operate in absolute synchronization to generate the desired Rasa. When scholars investigate Rasa in relation to tala, they observe how the cyclical time patterns provide a necessary rhythmic foundation that heightens the aesthetic experience. Furthermore, examining Rasa in relation to chhanda reveals that the precise metrical arrangement of syllables dictates the structural pacing required for aesthetic realization. In a comprehensive case study, the integration of lyrics is analyzed to understand how semantic meaning collaborates with tala and chhanda to solidify the Rasa. If the lyrics contradict the inherent mood of the tala and chhanda, the resulting Rasa is fragmented. Therefore, analyzing Rasa in relation to tala,

principles

283. What is often the primary concern in evaluating art through this perspective?
(A) The detachment of intellectual interpretation from formal beauty
(B) The relationship between the art object and empirical reality
(C) The arbitrary definition of criteria across all movements
(D) The elimination of rational structuralism in artistic forms

284. What have different philosophical movements within the Western tradition systematically done?
(A) Redefined the criteria for beauty and artistic value
(B) Abandoned the intellectual reception of the artwork in the scenario
(C) Erased the concept of structural harmony from existence
(D) Concluded that empirical reality holds no aesthetic value

285. Through what lens does the study of aesthetics according to Western Philosophers measure the success of an artwork?
(A) Complete structural chaos and irrationality
(B) The explicit disregard for formal properties and proportion
(C) Rational structuralism, formal beauty, and interpretation
(D) Subjective emotional realization isolated from the specific art object

Direction : Please read the following source carefully.

An essential component of ancient Indian educational and cultural frameworks is the general knowledge of 64 kalas according to Vatsyayan. In an academic scenario analyzing historical pedagogy, the general knowledge of 64 kalas according to Vatsyayan serves as a comprehensive structural guide to the multidimensional skill set expected of a cultivated individual. Researchers studying this syllabus topic observe a case where the mastering of these specific arts and sciences was heavily systematized. The framework provided by the general knowledge of 64 kalas according to Vatsyayan demonstrates that the acquisition of skills was not random but carefully categorized to ensure holistic development. When evaluating historical texts, scholars utilize the general knowledge of 64 kalas according to Vatsyayan to understand the societal standards of aesthetic and practical proficiency. This extensive categorization includes both fine arts and utilitarian crafts, indicating a highly structured approach to human capability. Consequently, an academic examination of the general knowledge of 64 kalas according to Vatsyayan reveals a sophisticated case of curriculum design, wherein the mastery of diverse, prescribed skills was fundamental to achieving societal and cultural refinement.

Based on the above source, attempt the following five questions.

286. What does the general knowledge of 64 kalas according to Vatsyayan serve as in historical pedagogy?
(A) A superficial overview of irrelevant disciplines
(B) A random assortment of uncorrelated historical texts
(C) A theoretical rejection of utilitarian crafts and their applications
(D) A structural guide to a multidimensional skill set

287. How is the acquisition of skills characterized within the framework of the 64 kalas?
(A) It was random and lacked any systematic categorization
(B) It was entirely focused on a single utilitarian craft
(C) Systematized and categorized for holistic development
(D) It actively prevented the achievement of any societal refinement

288. Why do scholars utilize the general knowledge of 64 kalas when evaluating historical texts?
(A) To ignore the educational frameworks of ancient India
(B) To understand standards of aesthetic and practical proficiency
(C) To argue against the necessity of mastering diverse, complex skills
(D) To demonstrate that ancient pedagogy lacked curriculum design

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(B) Purely surface-level physical ornamentation
(C) Spontaneous creation devoid of structured guidelines
(D) The exclusion of the audience's internal realization

277. What is the profound structural methodology of aesthetics according to Indian Philosophers aimed at achieving?
(A) Focusing exclusively on surface-level ornamentation
(B) Prioritizing physical presentation over internal experience
(C) Ignoring the localized philosophical metrics
(D) Elevating human consciousness

278. What do the principles of aesthetics according to Indian Philosophers prioritize?
(A) The mere physical presentation of the artwork
(B) The internal realization of the audience
(C) The rejection of a unified aesthetic experience
(D) The dismantling of rigorous philosophical guidelines

279. Why must one apply specific criteria defined by Indian Philosophers to evaluate traditional arts?
(A) To detach artistic technique from its intended philosophical intent
(B) To prove that artistic creation requires no profound structural methodology
(C) To understand the art form's intended structural purpose
(D) To demonstrate that internal realization is less vital than presentation

280. What does the Indian philosophical approach to aesthetics rely on?
(A) A random combination of artistic techniques without any structure
(B) The absolute separation of artistic beauty from emotional realization
(C) The explicit rejection of any philosophical guidelines in creation
(D) A systematized integration of technique and philosophical intent

Direction : Please read the following source carefully.

The academic investigation into the theory of art requires a rigorous examination of aesthetics according to Western Philosophers. In a comparative case study, scholars observe that aesthetics according to Western Philosophers frequently emphasizes formal properties, objective beauty, and the rational analysis of artistic creation. When researchers apply the framework of aesthetics according to Western Philosophers to an artistic scenario, they focus heavily on structural harmony, proportion, and the intellectual reception of the artwork. This perspective provides a distinct methodology for evaluating art, where the primary concern is often the relationship between the art object and empirical reality. An analysis of aesthetics according to Western Philosophers demonstrates how different philosophical movements within this tradition have systematically redefined the criteria for beauty and artistic value. By applying these criteria, academic critics can dissect a performance or artwork based on logical and formalistic principles. Consequently, the study of aesthetics according to Western Philosophers equips researchers with critical analytical tools designed to measure the success of an artwork through the lens of rational structuralism, formal beauty, and the intellectual interpretation of artistic forms.

Based on the above source, attempt the following five questions.

281. What does aesthetics according to Western Philosophers frequently emphasize?
(A) Formal properties, objective beauty, and rational analysis
(B) Purely spontaneous emotional outbursts in art
(C) The explicit rejection of structural harmony and proportion
(D) Subjective inner realization disconnected from the art object

282. What do researchers focus heavily on when applying this framework to an artistic scenario?
(A) The dismissal of rational analysis and formal properties
(B) Structural harmony, proportion, and intellectual reception
(C) Unstructured empirical reality lacking objective or formal beauty
(D) The prevention of logical and formalistic

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chhanda, and lyrics demonstrates a highly interdependent system. Researchers conclude that the successful manifestation of Rasa strictly depends on the cohesive structural alignment of the cyclical rhythm, the metrical framework, and the semantic text within the composition.

Based on the above source, attempt the following five questions.

271. What dictates that tala, chhanda, and lyrics must operate in absolute synchronization?
(A) The fragmented nature of the resulting Rasa
(B) The arbitrary metrical arrangement of syllables
(C) The aesthetic framework of the musical composition
(D) The inherent contradiction within the current semantic text

272. When investigating Rasa in relation to tala, what do scholars observe?
(A) That structural pacing is dictated entirely by semantic meaning
(B) That cycles provide a necessary rhythmic foundation
(C) That aesthetic realization requires the removal of cyclic rhythm
(D) That the metrical structure isolates the core rhythmic foundation

273. What role does chhanda play in aesthetic realization according to the text?
(A) Its cyclical time patterns fragment the desired or intended Rasa
(B) Its semantic meaning contradicts the metrical arrangement
(C) Its rhythmic foundation operates independently of the lyrics
(D) Its metrical arrangement of syllables dictates structural pacing

274. What occurs if the lyrics contradict the inherent mood of the tala and chhanda?
(A) The resulting Rasa is fragmented
(B) The desired Rasa is perfectly generated
(C) The aesthetic framework operates in absolute synchronization
(D) The semantic meaning completely replaces the rhythmic cycle

275. Upon what does the successful manifestation of Rasa strictly depend?
(A) The random combination of rhythm, metrical framework, and semantic text
(B) The fragmentation of cyclical time patterns and textual content
(C) The cohesive alignment of the rhythm, framework, and text
(D) The isolation of the rhythmic cycle from the semantic text used

Direction : Please read the following source carefully.

In the scholarly discourse on aesthetic theory, exploring aesthetics according to Indian Philosophers provides a distinctive structural paradigm. A case study analyzing aesthetics according to Indian Philosophers reveals a framework where artistic beauty and emotional realization are intrinsically linked to spiritual and philosophical frameworks. Researchers examining this topic observe that aesthetics according to Indian Philosophers is not merely about surface-level ornamentation but involves a profound structural methodology aimed at elevating human consciousness. In an academic scenario comparing different philosophical treatises, the principles of aesthetics according to Indian Philosophers prioritize the internal realization of the audience over the mere physical presentation of the artwork. This approach mandates that the creation of art follows rigorous philosophical guidelines designed to evoke a unified aesthetic experience. Scholars emphasize that to properly evaluate traditional arts, one must apply the specific criteria defined by aesthetics according to Indian Philosophers. The application of these localized philosophical metrics ensures a precise understanding of the art form's intended structural purpose, proving that the Indian philosophical approach to aesthetics relies on a highly systematized integration of artistic technique and profound philosophical intent.

Based on the above source, attempt the following five questions.

276. In the framework of aesthetics according to Indian Philosophers, to what are artistic beauty and emotional realization intrinsically linked?
(A) Spiritual and philosophical frameworks

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289. What does the extensive categorization of the 64 kalas include?
(A) Only abstract theories disconnected from human capability
(B) Exclusively fine arts with no practical applications
(C) Only a single prescribed skill for all individuals
(D) Both fine arts and utilitarian crafts

290. What does an academic examination of the general knowledge of 64 kalas reveal?
(A) A sophisticated case of curriculum design fundamental to refinement
(B) A chaotic approach to developing individual proficiency
(C) A historical pedagogical system devoid of structure
(D) A framework that strictly separates aesthetic proficiency from culture

Direction : Please read the following source carefully.

A unique intersection of visual and musical aesthetics is observed through the general history of Raga-Ragini Paintings and Raga Dhayana. In a scholarly case study, researchers analyze the general history of Raga-Ragini Paintings and Raga Dhayana to understand how auditory musical structures were systematically translated into visual and meditative forms. The academic examination of this topic reveals that Raga Dhayana serves as the contemplative framework, providing a personified image of a musical scale, which is then visually manifested in Raga-Ragini Paintings. When scholars evaluate the general history of Raga-Ragini Paintings and Raga Dhayana, they focus on the strict structural adherence required to accurately depict the specific mood and characteristics of the corresponding musical Raga. This scenario demonstrates a highly regulated artistic process where the painter must possess profound knowledge of the musical theory to execute the visual representation. The general history of Raga-Ragini Paintings and Raga Dhayana highlights a historical period where interdisciplinary artistic synthesis reached its peak. Researchers conclude that this interconnected tradition established a rigorous methodology for preserving and conveying complex musical identities through synchronized visual artistry and targeted meditative descriptions.

Based on the above source, attempt the following five questions.

291. What unique intersection is observed through the general history of Raga-Ragini Paintings and Raga Dhayana?
(A) The intersection of vocal acoustics and textual linguistics
(B) The intersection of random visual elements and isolated paintings
(C) The intersection of visual and musical aesthetics
(D) The intersection of uncoordinated artistic processes and modern history

292. What role does Raga Dhayana serve in this academic framework?
(A) A framework providing a personified image of a scale
(B) A meditative framework completely separate from musical scales
(C) A visual canvas that replaces musical structures entirely in art
(D) A historical text that prohibits the translation of auditory elements

293. What must a painter possess to execute the visual representation in Raga-Ragini Paintings?
(A) A disregard for strict structural adherence
(B) An inability to understand specific musical moods
(C) An isolated understanding limited strictly to visual techniques
(D) Profound knowledge of the musical theory

294. What do researchers focus on when evaluating this general history?
(A) The unsystematic translation of visual forms into auditory structures
(B) Structural adherence required to depict specific moods
(C) The lack of any regulated artistic process in classical paintings
(D) The total rejection of interdisciplinary artistic synthesis in art

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295. What methodology did this interconnected tradition establish according to researchers?
(A) A methodology for separating targeted meditative descriptions from art

26. (A) Ananda Coomaraswamy
Ananda Coomaraswamy was a pioneering philosopher and historian who played a crucial role in reviving traditional Indian aesthetic theories during the modern era. He interpreted Indian art through its spiritual and metaphysical roots, emphasizing the timeless relevance of Rasa theory. His extensive writings bridged Eastern and Western perspectives, bringing global attention to the profound depth of Indian art and classical philosophy.

27. (A) P-2, Q-4, R-1, S-3
Immanuel Kant is known for his Critique of Judgment, emphasizing disinterested satisfaction in beauty. Arthur Schopenhauer viewed music as the direct objectification of the Will, bypassing conventional representation. Benedetto Croce defined art as intuition, focusing on internal expression. Susanne Langer described art as a symbol of human feeling, particularly analyzing music as the morphology of emotive life and human feeling.

28. (B) The iconographic description for meditating on a Raga's persona.
Raga Dhyana refers to the practice of visualizing a Raga through iconographic descriptions found in poetic verses. These descriptions anthropomorphize the musical scale into a human or divine persona, detailing their appearance, surroundings, and mood. This meditative approach helps performers and listeners connect with the specific aesthetic essence and emotional character traditionally associated with a particular Raga in classical music.

29. (C) Statement I is true but Statement II is false
Ragamala paintings are a unique genre that visually depicts the families of Ragas, including male Ragas and female Raginis. The Pahari and Rajput schools of painting were actually the primary centers for this art form, contrary to the claim that they ignored it. These schools produced exquisite series that integrated music, poetry, and miniature painting traditions throughout their historical development.

30. (C) I, II and III only
Temporal arts are those that unfold over time and require a duration for their full expression. Music, dance, and poetry are primary examples, as their aesthetic impact depends on a sequence of sounds, movements, or words. Painting, however, is a spatial art, presented all at once to the viewer. Thus, the first three are correctly categorized as temporal arts in aesthetics.

31. (A) Music and painting are linked by tone, color, and iconographic themes.
Fine arts are fundamentally interrelated through shared aesthetic principles and themes. Music and painting are linked by concepts like tone, color, and texture, often sharing iconographic motifs seen in Ragamala series. This interconnectedness allows different mediums to express the same emotional essence. Claiming they share no vocabulary or contradict each other ignores the holistic nature of traditional Indian artistic expression.

32. (B) Exclusive use of abstract geometric shapes instead of figures
The Rajput school of Ragamala painting is renowned for its vibrant use of primary colors and its depiction of Ragas in human or divine forms. It draws heavy inspiration from Bhakti poetry and classical music themes. The school does not use abstract geometric shapes instead of figures; rather, it focuses on narrative and iconographic representation of emotions and musical modes.

33. (A) Both A and R are true and R is the correct explanation of A.
Hegel posited that art is the sensuous presentation of the Absolute Idea, serving as a medium for truth. He believed that art, religion, and philosophy are three distinct ways the human spirit apprehends supreme reality. Therefore, the reason regarding these three modes of apprehension correctly explains why he defined art as the sensuous embodiment of the Absolute Idea in Western thought.

34. (A) Sudden leaps between distant octaves with complex, syncopated rhythmic variations
Adbhuta Rasa, representing wonder and marvel, is effectively evoked through musical elements that surprise the listener. Sudden leaps between distant octaves and the use of complex, syncopated rhythms create a sense of unpredictability and amazement. These techniques deviate from steady, predictable patterns, successfully

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ANSWERS

1. (B) Bharata Muni
Bharata Muni is traditionally credited with the authorship of the Natyashastra, an ancient Indian encyclopedic treatise on the performing arts. This foundational text provides a detailed framework for dramaturgy, dance, and music. It introduces the Rasa theory, which analyzes how emotions are aesthetically communicated and experienced by an audience. This work remains the primary authority for classical aesthetics.

2. (A) P-4, Q-3, R-2, S-1
The evolution of Rasa theory involved significant commentaries on Bharata Muni's Rasa Sutra. Bhatta Lollata proposed Utpattivada, focusing on the production of Rasa. Sri Shankuka introduced Anumitivada, suggesting Rasa is inferred. Bhattanayaka developed Bhuktivada, emphasizing universalization and enjoyment. Finally, Abhinavagupta formulated Abhivyaktivada, defining Rasa as the manifestation of latent impressions already present in the spectator's mind during a performance.

3. (C) The objective conditions or determinants that evoke an emotion
In the context of Rasa Nishpatti, Vibhava refers to the objective conditions or determinants that trigger a specific emotion. These are categorized into Alambana, which represents the primary human or situational object, and Uddipana, which encompasses the environmental excitants that intensify the feeling. They act as the essential causes for emotional evocation within the psychological framework of classical Indian aesthetics.

4. (C) Statement I is true but Statement II is false
Sthayi Bhava represents the permanent or dominant emotion that remains consistent throughout a performance, forming its core aesthetic essence. In contrast, Vyabhichari Bhavas, also known as Sanchari Bhavas, are transient mental states that arise and disappear quickly. These fleeting emotions support the main Sthayi Bhava but do not persist stably throughout the entire artistic presentation or remain unchanging like dominant ones.

5. (A) I, II and III only
Bharata Muni's Rasa Sutra identifies three primary components essential for the manifestation of Rasa: Vibhava, Anubhava, and Vyabhichari Bhava. While Sthayi Bhava is the underlying permanent emotion, the sutra specifically describes the union of determinants, consequents, and transient states as the process for Rasa realization. Thus, the first three elements are explicitly named in the formula found in the Natyashastra.

6. (B) It is the consequent physical reaction expressing the emotion.
Anubhava refers to the consequent physical reactions and external manifestations that express an internal emotion during a performance. These visible signs, such as facial expressions, gestures, and glances, allow the audience to perceive the character's psychological state. They serve as the observable effects resulting from the presence of a specific Bhava within the dramatic context, facilitating the overall experience of Rasa.

7. (D) Shant
The Natyashastra originally established eight traditional Rasas: Shringara, Hasya, Karuna, Raudra, Veera, Bhayanaka, Bibhatsa, and Adbhuta. These represented the primary aesthetic experiences recognized in early classical Indian dramaturgy. The Shant Rasa, representing tranquility, was introduced much later by medieval scholars like Abhinavagupta to account for spiritual peace, bringing the total count to nine in the established Navarasa system.

8. (A) Both A and R are true and R is the correct explanation of A.
Abhinavagupta's theory of Abhivyaktivada posits that Rasa is not newly created but is a manifestation of latent emotional impressions, or Samskaras, already present in the spectator's psyche. The artistic performance acts as a catalyst that reveals these inherent states. This process

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(B) A methodology for ensuring musical identities remained strictly auditory
(C) Preserving musical identities through artistry and descriptions
(D) A methodology for eliminating the contemplative framework in paintings

Direction : Please read the following source carefully.

The conceptual framework regarding the interrelation of Fine Arts provides a critical methodology for analyzing complex aesthetic expressions. In a comprehensive academic scenario, the interrelation of Fine Arts demonstrates how disparate artistic disciplines—such as music, painting, and dance—function as a cohesive, interconnected structural system. Researchers examining a multidisciplinary performance utilize the principle of the interrelation of Fine Arts to evaluate how elements from one art form systematically enhance and support the other. A specific case study reveals that the boundaries between different fine arts are highly permeable, allowing for a synchronized transfer of aesthetic principles. By applying the theory of the interrelation of Fine Arts, scholars can map the structural dependencies between visual spatiality and musical temporality. This analysis proves that the highest form of aesthetic realization often relies on the deliberate fusion of multiple artistic mediums. The study of the interrelation of Fine Arts thus provides academics with a robust analytical lens, confirming that individual artistic disciplines are not entirely isolated but operate within a larger, structurally unified network designed to produce a profound and integrated aesthetic experience.

Based on the above source, attempt the following five questions.

296. What does the interrelation of Fine Arts demonstrate regarding disparate artistic disciplines?
(A) They remain strictly isolated without any systemic interaction
(B) They naturally contradict and degrade one another in performance
(C) They operate successfully only when stripped of structural dependencies
(D) They function as a cohesive, interconnected structural system

297. Why do researchers utilize the principle of the interrelation of Fine Arts when examining multidisciplinary performances?
(A) To evaluate how elements from one art form enhance and support the other
(B) To prove that aesthetic principles cannot be transferred between arts
(C) To establish rigid, impermeable boundaries between disciplines
(D) To demonstrate that the fusion of mediums prevents aesthetic realization

298. What does a specific case study reveal about the boundaries between different fine arts?
(A) They are entirely impenetrable
(B) Permeable, allowing transfer of aesthetic principles
(C) They are permanently fixed and structurally isolated
(D) They dissolve to leave only one dominant art form in the scenario

299. What does applying the theory of the interrelation of Fine Arts allow scholars to map?
(A) The exact moment when disparate disciplines fail to connect at all
(B) Dependencies between visual spatiality and musical temporality
(C) The complete irrelevance of an interconnected structural system
(D) The lack of any cohesive network in complex aesthetic expressions

300. What does the study of the interrelation of Fine Arts confirm about individual artistic disciplines?
(A) They are not isolated but operate within a unified network
(B) They operate best when entirely detached from visual spatiality
(C) They resist deliberate fusion to maintain a profound aesthetic experience
(D) They lack any robust analytical lens to connect with other mediums

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the various psychological states and emotions portrayed by the artist through performance. When these Bhavas are effectively communicated and processed by a sensitive audience, they culminate in the experience of Rasa. Rasa is the refined aesthetic relish or essence that the spectator eventually enjoys during the artistic presentation.

18. (C) Statement I is true but Statement II is false
Bhattanayaka introduced the revolutionary concept of Sadharanikarana, or universalization, to explain the aesthetic process. This theory suggests that during a performance, the spectator transcends personal identity and views the portrayed emotions as universal human experiences. This contradicts the idea that emotions remain strictly personal to the actor, as universalization is what allows the audience to connect emotionally with the performance.

19. (C) 64
Vatsyayana's Kamasutra, a seminal ancient Indian text, recognizes sixty-four distinct Kalas, or fine arts and crafts. These include a wide range of skills, from music and dancing to more practical arts like cooking and magic. Mastery of these sixty-four arts was considered essential for a refined and cultured individual, reflecting the comprehensive and sophisticated nature of ancient education and lifestyle.

20. (D) The philosophical study of beauty, art, and aesthetic taste.
In Western philosophy, aesthetics is defined as the branch of study concerned with the nature of beauty, art, and taste. It examines the creation and appreciation of beauty from a critical and analytical perspective. This field explores how humans perceive sensory values and the criteria used to evaluate artistic excellence across various mediums and different historical periods in the Western tradition.

21. (C) He coined the term 'aesthetics' to mean the science of sensory perception.
Alexander Baumgarten is a pivotal figure in Western philosophy who officially coined the term "aesthetics" in the eighteenth century. He defined it as the science of sensory perception, aiming to establish a philosophical framework for studying the way humans experience beauty. His work bridged the gap between logical reasoning and the intuitive appreciation of fine art forms, formalizing the discipline.

22. (B) Rasayana (Chemical engineering)
Vatsyayana's list of sixty-four Kalas encompasses various performing and decorative arts. Geeta refers to singing, Vadya to playing instruments, and Nritya to dancing. These are foundational elements of ancient Indian culture. However, Rasayana, which pertains to chemical engineering or alchemy, is not included in this specific traditional list of arts and skills meant for the personal refinement of cultured citizens.

23. (D) Drut Laya with forceful strokes, Gamakas, and Teevra Swaras.
Raudra Rasa represents fury and aggression, requiring musical elements that convey power and intensity. To manifest this aesthetic, a performer predominantly uses Drut Laya, or fast tempo, combined with forceful strokes on instruments. The application of sharp Gamakas and Teevra Swaras further enhances the aggressive quality, effectively communicating the fierce and tumultuous nature of the emotion to the listening audience.

24. (A) Raga Bhairav
Ragamala paintings use specific iconographic details to represent various Ragas visually. A multi-headed deity covered in ashes and holding a trishul is a classic representation of Lord Shiva, who is traditionally associated with Raga Bhairav. This depiction, often accompanied by attendants, serves as a visual meditation on the Raga's solemn, spiritual, and powerful character within the Indian classical music tradition.

25. (C) Both Cause and Effect are true, and the Cause logically leads to the Effect.
The interconnected nature of Indian fine arts is evident in how sculpture often captures the dynamic poses of classical dance. Understanding the rhythmic postures of Nritya allows a viewer to better appreciate temple iconography, which serves as a frozen representation of movement. The cause regarding artistic integration logically leads to the effect of enhanced aesthetic appreciation for the viewer of sculptures.

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allows the audience to experience aesthetic bliss by connecting with universalized emotions during the show, rather than creating something new.

9. (C) Karuna or Shanti
Raga Bhairav is characterized by the prominent use of Komal Rishabh and Komal Dhaivat, often delivered with slow, gliding movements known as Meend. This specific melodic structure and the use of flat notes evoke a sense of deep solemnity, devotion, and tranquility. Consequently, the aesthetic experience primarily aligns with Karuna or Shanti Rasas in performance, reflecting the Raga's traditional character.

10. (A) Vilambit Laya is best suited for expressing Adbhuta and Hasya Rasas.
Vilambit Laya, or slow tempo, is traditionally utilized to express deep, serious emotions such as Karuna or Shanta Rasa. Conversely, Adbhuta and Hasya Rasas often benefit from more dynamic or faster rhythmic structures that can capture wonder or humor. Therefore, claiming slow tempo is best suited for humor or marvel contradicts established aesthetic principles regarding the emotional impact of musical timing.

11. (A) I, II, III and IV only
Sattvika Bhavas are involuntary physical manifestations that arise from deep emotional involvement. The traditional list includes eight states: Stambha, Sweda, Romancha, Vepathu, Vaivarnya, Ashru, Swarabheda, and Pralaya. Nirveda, however, is categorized as a Vyabhichari Bhava or a Sthayi Bhava for Shanta Rasa rather than an involuntary physical reflex. Thus, the first four are correct components of the involuntary emotional expressions in drama.

12. (B) Karuna – Shoka
In Indian aesthetics, each Rasa is intrinsically linked to a specific Sthayi Bhava, which is the permanent psychological state. Karuna Rasa, representing pathos or sorrow, is paired with the Sthayi Bhava of Shoka. Incorrect pairings include Shringara with Utsaha, Veera with Rati, and Bibhatsa with Krodha. Correct identification of these pairs is vital for understanding the emotional structure of performance.

13. (C) Both Cause and Effect are true, and the Cause logically leads to the Effect.
The use of aggressive rhythmic patterns, fast tempos, and harsh consonants creates an atmosphere of tension or vigor. Such musical treatments are naturally conducive to Raudra or Veera Rasas. However, they directly inhibit the generation of Shringara Rasa, which requires softness, melody, and a gentle pace to evoke romantic love. The cause regarding musical treatment logically leads to the described effect.

14. (A) I, IV, II, III
The chronological development of aesthetic literature begins with the Natyashastra, dated to early antiquity. This is followed by Dhananjaya's Dasharupaka in the tenth century, which focuses on dramatic forms. Abhinavagupta's Abhinavabharati followed shortly after in the eleventh century. Finally, Sarangadeva composed the Sangita Ratnakara in the thirteenth century, synthesizing musicology and Rasa theory into a comprehensive and influential medieval work.

15. (A) Hasya – Dhaivat and Nishada
According to the Natyashastra, specific musical notes are associated with particular Rasas. Shringara and Hasya are linked with Madhyama and Panchama. Veera and Raudra utilize Shadja and Rishabha, while Karuna is associated with Gandhara and Nishada. The claim that Hasya uses Dhaivat and Nishada is incorrect, as those notes are traditionally related to the Bibhatsa and Bhayanaka Rasas in early musicology.

16. (B) Kaku Prayoga and expressive modulation of lyrics
Thumri is a semi-classical vocal genre that prioritizes emotional expression and lyrical nuance over rigid structural rules. To effectively project its aesthetic essence, a performer must master Kaku Prayoga, which involves subtle vocal inflections and modulations. This technique allows the singer to interpret the lyrics with deep feeling, enhancing the romantic and pathetic shades characteristic of this expressive musical style.

17. (B) Bhavas are portrayed emotions culminating into Rasa for the audience.
Bhava and Rasa are distinct but interdependent concepts in Indian aesthetics. Bhavas represent

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capturing the essence of the marvelous and the extraordinary within a musical performance to engage the audience.

35. (C) Chhanda is completely irrelevant to the manifestation of Rasa in vocal music.
Chhanda, or poetic meter, is vital to the manifestation of Rasa in vocal music. It provides the structural grid that governs the flow of lyrics, ensuring that the emotional delivery is enhanced by rhythmic precision. Claiming that meter is irrelevant to Rasa is incorrect, as the inherent rhythmic pulse of different meters is specifically suited to evoke distinct aesthetic experiences.

36. (D) I, II, III, IV and V
The history of Western aesthetics is shaped by diverse thinkers. Plato and Aristotle laid foundational theories on mimesis and catharsis. Hegel and Schopenhauer explored art's relationship to the Absolute and the Will. Pythagoras contributed early ideas regarding the mathematical and harmonic basis of beauty. All five mentioned figures are significant contributors to the evolution of aesthetic theory in the Western tradition.

37. (C) Raga Vasant – Spring
In Indian classical tradition, certain Ragas are associated with specific seasons, a theme frequently depicted in Ragamala paintings. Raga Vasant is inextricably linked to the spring season, representing rejuvenation and celebration. Other associations include Raga Megh with the monsoon and Raga Hindol with spring festivities. Correct pairing of Raga and season is essential for achieving the intended traditional aesthetic.

38. (A) The Cause is true but the Effect is false.
Bhatta Lollata's theory of Utpattivada suggests that Rasa is generated in the historical character and superimposed on the actor. While this explains the production of emotion, it fails to clarify how the audience experiences aesthetic bliss. Therefore, while the cause regarding Lollata's proposition is true, the effect claiming it fully explains the spectator's experience is logically false and incomplete.

39. (A) I, III, II, IV
The chronological sequence begins with Plato in ancient Greece. During the eighteenth century, Alexander Baumgarten established aesthetics as a discipline, followed by Immanuel Kant's influential critiques later in the same century. Benedetto Croce represents a more modern shift in the early twentieth century. This order reflects the historical progression of thought regarding beauty, perception, and the nature of art.

40. (A) Vibhavas – 10
Rasa theory defines specific numbers for its various components. There are thirty-three Vyabhichari Bhavas, eight (or nine) Sthayi Bhavas, and eight Sattvika Bhavas. However, Vibhavas are not categorized as having exactly ten types; they are primarily divided into two main categories: Alambana and Uddipana. Therefore, the statement listing ten Vibhavas is an incorrect categorization of these essential aesthetic elements.

41. (C) Use of Andolan on Komal Ga and Dha in Mandra and Madhya Saptak.
Raga Darbari Kanhada is known for its majestic and serious mood. This aesthetic is achieved through the specific use of slow oscillations, or Andolan, on the Komal Gandhar and Komal Dhaivat notes. These movements, predominantly in the lower and middle octaves, create a somber and profound atmosphere. Understanding this melodic treatment is essential for evaluating the Raga's emotional impact.

42. (A) Transient emotions that rise and fall, nourishing the dominant one.
Vyabhichari Bhavas are transient emotions that emerge and dissolve throughout a performance. They serve to nourish and strengthen the primary, dominant emotion, known as the Sthayi Bhava. Unlike the core emotion which remains stable, these thirty-three fleeting states, such as anxiety or joy, provide the necessary psychological nuances that make the overall aesthetic experience rich, complex, and multifaceted.

43. (A) Both Statement I and Statement II are true
K.C. Pandey's comparative studies highlight that Indian aesthetics is deeply anchored in spiritual and philosophical traditions, aiming for higher consciousness. Simultaneously, Western aesthetics has historically emphasized formal properties like symmetry and mimesis, focusing on the representation of reality. Both statements

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97. (B) Music is merely a physical reflex to sound stimuli.
Susanne Langer's philosophy posits that music is a tonal analogue of emotive life and a presentational symbol that lacks discursive meaning. She argued that art is a symbolic expression of feeling. The idea that music is merely a physical reflex to sound stimuli contradicts her view that art is a complex and symbolic articulation of the structure of feeling and human consciousness.

98. (A) Energetic, crisp phrasing in Madhya and Tar Saptak with precise rhythmic articulation
Raga Adana is traditionally used to evoke Veera Rasa, which represents heroism and energy. To achieve this, the performer should focus on energetic and crisp phrasing, primarily in the middle and upper octaves. Precise rhythmic articulation further reinforces the vigorous and assertive character of the Raga. This approach is necessary to successfully communicate the heroic aesthetic to the audience during a recital.

99. (C) Plato
The view that art is a deceptive imitation of the physical world, which is itself an imitation of the realm of Ideas, is central to Plato's philosophy. He argued that art leads people away from the truth by creating copies of copies. This skeptical perspective on the value of artistic representation is a foundational theme in his discussions on the role of art.

100. (C) Both Cause and Effect are true, and the Cause logically leads to the Effect.
The traditional Indian concept of Sangita encompasses music, dance, and poetry as deeply interdependent arts. A complete aesthetic experience of Rasa is achieved through the synthesis of these elements, where lyrics, melody, and rhythm work together. The cause regarding their interdependence logically leads to the effect of a holistic recital, where each component enhances the overall emotional impact on the audience.

101. (C) Natyashastra
The famous Rasa Sutra, "Vibhavanubhava vyabhichari samyogad rasa nishpattih," is explicitly stated in Bharata Muni's Natyashastra. This foundational formula explains that Rasa is realized through the combination of determinants, consequents, and transient mental states. It serves as the primary technical basis for all subsequent Indian aesthetic theory and remains the most cited definition of how aesthetic relish is produced.

102. (A) P-3, Q-1, R-4, S-2
Angika Abhinaya uses body movements and gestures for expression. Vachika Abhinaya relies on speech and song. Aharya Abhinaya involves the use of costumes and makeup. Sattvika Abhinaya manifests through involuntary emotional expressions like tears or trembling. Matching these types correctly is essential for understanding the comprehensive system of communication used in classical Indian performing arts to convey complex narratives and emotions.

103. (D) The emotional communication between the artist and the spectator's heart.
Hradaya Samvada refers to the emotional communication or resonance that occurs between the artist and the spectator's heart. In Rasa theory, a successful performance establishes a deep connection where the audience feels the intended aesthetic essence. This "dialogue of hearts" is the hallmark of a sensitive and effective artistic exchange, allowing the spectator to become fully absorbed in the aesthetic experience.

104. (C) Statement I is true but Statement II is false
Bhatta Lollata's Utpattivada theory proposes that Rasa resides primarily in the original historical character and is superimposed on the actor. While this is a recognized historical theory, Abhinavagupta did not agree with it; he instead championed Abhivyaktivada, focusing on the manifestation of latent impressions in the spectator. Therefore, the first statement is true while the second is false regarding their agreement.

105. (D) I, II, III and IV
The manifestation of Rasa through Swara is a complex process involving several factors. These include the innate acoustic properties of the note, the frequency and emphasis of its application as Vadi or Samvadi, the method of production like Meend or Gamak, and the specific microtonal pitch or Shruti used. All these elements together

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is essential for understanding the mechanics of aesthetic experience in Indian tradition.

53. (C) The universalization of the aesthetic experience for the audience.
Bhattanayaka's concept of Sadharanikarana refers to the process of universalization in the aesthetic experience. It suggests that during a performance, both the artistic object and the spectator's emotion are freed from specific, personal, or historical constraints. This allows the audience to experience a generalized, universalized version of the emotion, which is the key to achieving shared and blissful aesthetic relish.

54. (A) Both Statement I and Statement II are true
Plato held a skeptical view of art, famously describing it as an imitation of an imitation, making it twice removed from the ultimate reality of Ideas. Furthermore, in his Republic, he argued for the censorship of certain musical modes, believing they could negatively influence the moral character of citizens. Both statements accurately reflect Plato's philosophical concerns regarding art's deceptive nature.

55. (B) II and III only
Susanne Langer's aesthetic theory posits that art is a presentational symbol rather than a discursive logical form like language. She famously described music as the "morphology of feeling," meaning it captures the structural essence of human emotions. Her work emphasizes that art communicates through non-literal, symbolic forms that reflect the internal patterns of emotive life in a unique way.

56. (A) It emphasizes the 'enjoyment' or consumption of Rasa by the spectator.
Bhuktivada is an aesthetic theory proposed by Bhattanayaka which emphasizes the 'enjoyment' or consumption of Rasa by the spectator. It introduces the idea that through the process of universalization, the audience is able to relish the aesthetic essence of a performance. This theory moved the focus from the production or inference of Rasa to its ultimate realization.

57. (C) The season of Spring (Vasant)
Anubhavas are the physical gestures and reactions that express an internal emotion, such as a side-glance, sighing, or frowning. These are the effects of a Bhava. The season of spring, however, is an external environmental factor that triggers or intensifies an emotion. Therefore, spring is categorized as an Uddipana Vibhava rather than an Anubhava in the structural framework of Rasa.

58. (A) Both A and R are true and R is the correct explanation of A.
In Indian aesthetics, the bliss of experiencing Rasa is termed 'Brahmananda Sahodara', meaning it is a sibling to spiritual ecstasy. This comparison is made because aesthetic experience allows the spectator to transcend their worldly ego and personal desires, achieving a state of pure, disinterested joy. The reason accurately explains why this parallel is drawn between artistic experience and spiritual realization.

59. (D) Raga Hindol
Raga Hindol is traditionally associated with the spring season and festivities. In Ragamala paintings, it is frequently depicted showing a hero, often Lord Krishna, on a beautifully decorated swing known as a Jhula. Accompanied by music and the celebration of Holi with colored water, this iconographic motif captures the Raga's joyous, light-hearted, and romantic aesthetic essence and its cultural association.

60. (B) Vatsyayana strictly limits them only to religious rituals.
The sixty-four Kalas listed by Vatsyayana are a broad collection of skills including performing arts, crafts, and practical knowledge. They were intended for the Nagaraka, or the refined citizen, to lead a cultured life. Claiming that Vatsyayana strictly limited them to religious rituals is incorrect, as the list heavily emphasizes secular, social, and domestic competencies for personal and social refinement.

61. (A) I, II, III and IV only
Several schools of Indian painting are famous for their Ragamala series, including the Mewar, Kangra, Bundi, and Malwa schools. These traditions developed distinct styles to visually interpret musical modes. The Warli school, however, is a traditional tribal art form that focuses on geometric patterns and daily village

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leads to Sadharanikarana, where the experience becomes universal. Abhinavagupta posits that this process allows the spectator to transcend their individual ego and connect with a generalized emotion. Therefore, the statement claiming Rasa is purely subjective is false, while the explanation of universalization by Abhinavagupta is true and correct.

80. (A) I, II and IV only
Uddipana Vibhavas are the environmental excitants that intensify an emotion. For Shringara Rasa, these include a moonlit night, blooming lotuses, and a cool breeze. These factors create the romantic atmosphere necessary for the Rasa. The hero himself is the Alambana Vibhava, the primary object of the emotion, rather than an excitant. Thus, only the environmental factors are correctly listed as excitants.

81. (B) A Raga's structure carries an intrinsic quality that evokes Rasa.
In Indian Classical Music, a Raga's melodic structure possesses an intrinsic quality that evokes specific Rasas. While lyrics and temporal associations can enhance the effect, the notes and their relationships themselves carry emotional weight. Claiming that instrumental music cannot produce Rasa or that it is strictly determined only by time ignores the fundamental emotional power of melodic scales and patterns.

82. (A) Nirveda (as considered by Bharata originally in his 8 rasas)
Bharata Muni's original list of eight Rasas corresponds to eight Sthayi Bhavas: Rati, Hasya, Shoka, Krodha, Utsaha, Bhaya, Jugupsa, and Vismaya. Nirveda was considered a Vyabhichari Bhava in this early framework. It was only later, with the acceptance of Shanta Rasa, that Nirveda was recognized as a ninth Sthayi Bhava. Therefore, it is the exception in Bharata's original list.

83. (A) Both A and R are true and R is the correct explanation of A.
The Mughal school of painting adopted the Ragamala theme as a result of the cultural synthesis patronized by emperors like Akbar. These rulers supported the integration of Indian classical music with Persian artistic techniques. This historical patronage led to the creation of unique works that visually celebrated Indian musical modes, proving that the theme transcended its Hindu origins in courtly art.

84. (D) Prominent use of Komal Ga, Dha, Ni in Vilambit Laya with deep Meend.
Shoka, the Sthayi Bhava of Karuna Rasa, is best conveyed through a somber and slow musical treatment. Using Komal Swaras like Ga, Dha, and Ni in a Vilambit Laya, combined with deep, gliding Meends, creates the necessary atmosphere of sorrow and pathos. This approach contrasts sharply with fast, aggressive, or purely rhythmic styles which would fail to evoke tragic depth.

85. (C) G.W.F. Hegel placed poetry at the lowest level of the aesthetic hierarchy.
In the aesthetic hierarchy of G.W.F. Hegel, poetry is actually placed at the highest level, not the lowest. He believed that poetry, being the most conceptual of the arts, could most fully express the Absolute Spirit. While Kant, Aristotle, and Langer are correctly described in other options, the assertion about Hegel misrepresents his valuation of artistic mediums within his system.

86. (A) I, II, III and V only
Vyabhichari Bhavas are the thirty-three transient emotions that support the dominant Sthayi Bhava. Examples include Glani, Shanka, Asuya, and Chinta. Rati, however, is a Sthayi Bhava, the permanent emotion of love associated with Shringara Rasa. Therefore, while the others are correctly identified as transient, Rati belongs to the category of primary, stable emotions that define the core of an aesthetic experience.

87. (D) Immanuel Kant – Critique of Judgment
Immanuel Kant's Critique of Judgment is a foundational text in Western aesthetics that explores the nature of beauty and taste. Other pairings are incorrect: Aristotle wrote Poetics, not The Republic; Kamasutra is an Indian text by Vatsyayana, not Schopenhauer. Correctly matching philosophers with their actual works is necessary for a proper understanding of the historical and philosophical discourse in aesthetics.

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70. (B) A garland of ragas, visually depicted in a series of miniature paintings
Ragamala, which literally translates to a "garland of Ragas," refers to a series of Indian miniature paintings that visually represent various musical modes. Each painting depicts a specific Raga or Ragini through human or divine figures, seasonal motifs, and temporal settings. This art form represents a unique synthesis of music, poetry, and visual art, illustrating the Raga's emotional and aesthetic essence.

71. (D) He viewed music as the supreme art and a direct copy of the 'Will'.
Arthur Schopenhauer held music in the highest regard, considering it the supreme art form. He believed that while other arts copy ideas or the phenomenal world, music is a direct copy of the "Will" itself. This unique status makes music the most powerful and immediate way for humans to connect with the underlying, irrational force that drives the entire universe.

72. (A) A slow, majestic Dhrupad depicting the wrath of Shiva, heavily relying on Gamak
While aggressive Rasas like Raudra are usually performed in fast tempo, a slow and majestic Dhrupad depicting Shiva's wrath is a notable exception. In this context, the heavy use of Gamak and the weight of the composition convey intensity and power without needing high speed. This demonstrates that aesthetic impact depends more on the quality of execution than on tempo alone.

73. (C) Sattvika Bhava
Involuntary physical reactions like sweating, trembling, and losing one's voice are categorized as Sattvika Bhavas. These responses occur spontaneously when a character is deeply immersed in an emotion, such as fear or shock. In drama, they serve as authentic signs of the internal psychological state, helping the audience believe in the reality of the character's emotional experience during the performance.

74. (A) Veera
Choreography that employs sharp movements, heavy footwork, and fast, powerful rhythmic percussion is designed to evoke Veera Rasa, which represents heroism and courage. These elements combine to create an atmosphere of energy and strength appropriate for a battle scene. The interrelation of dance and music here serves to amplify the heroic qualities of the narrative and the overall performance.

75. (C) Both Cause and Effect are true, and the Cause logically leads to the Effect.
The sixty-four Kalas in ancient India included a diverse range of skills, from fine arts like music to practical crafts like architecture and carpentry. This reveals that traditional aesthetics did not create a rigid divide between "fine art" and "craft." Viewing all skilled creation as a holistic part of life allowed for a more integrated and comprehensive approach to aesthetic education.

76. (B) Chapter 6
The Natyashastra is divided into many chapters covering different aspects of performance. Chapter Six is primarily dedicated to the detailed exposition of Rasa theory. In this chapter, Bharata Muni introduces the famous Rasa Sutra and explains the various components, such as Vibhavas and Anubhavas, that lead to the manifestation of aesthetic experience in theater and music performances in Indian tradition.

77. (A) P-3, Q-4, R-1, S-2
The Natyashastra assigns specific colors to each Rasa to symbolize their emotional character. Shringara is associated with Shyama (light green), Hasya with White, Raudra with Red, and Bhayanaka with Black. These visual associations were used in makeup, costumes, and later in painting to reinforce the dominant emotion of a scene or a specific musical mode in various Ragamala series.

78. (D) The theory where the audience accepts a performance as an illusion.
The Citra-Turaga Nyaya, or the analogy of the painted horse, is used by Sri Shankuka to explain how an audience experiences Rasa. Just as people view a painting of a horse and accept it as a horse without believing it is a real animal, the audience accepts the actor's imitation as the character. This allows for an aesthetic illusion that facilitates emotional engagement.

79. (C) Statement I is false but Statement II is true
While emotions may start as subjective, Indian aesthetics argues that a successful performance

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life, and it does not historically produce the classical Ragamala miniature painting series.

62. (D) Kant – Disinterested satisfaction in beauty
Immanuel Kant's aesthetic theory is centered on the idea of 'disinterested satisfaction', where beauty is appreciated for its own sake without any personal desire or utility. This is a hallmark of his philosophy in the Critique of Judgment. Other pairings, like Schopenhauer with propaganda or Aristotle with emotionless art, are incorrect and misrepresent their fundamental and historical contributions to Western aesthetics.

63. (C) Both Cause and Effect are true, and the Cause logically leads to the Effect.
Kaku, or vocal inflection, is a powerful tool in Indian music that allows a singer to change the subtle meaning of a phrase. By modulating the voice, the performer can shift the Vyabhichari Bhava, thereby enriching the overall Rasa. This technique demonstrates how emotional depth can be added to the performance through vocal expression even when the lyrics remain unchanged.

64. (A) I, III, IV, II
The chronological development starts with the Natyashastra's original Rasa Sutra. Subsequent interpretations include Bhatta Lollata's Utpattivada in the eighth or ninth century, followed by Bhattanayaka's Bhuktivada in the tenth century. The sequence culminates with Abhinavagupta's Abhivyaktivada in the eleventh century. This progression reflects the historical refinement of the theory of how Rasa is produced, perceived, and relished by spectators.

65. (B) Panchama – Shiva
Ancient Indian texts associate each of the seven Swaras with a specific deity. Shadja is linked to Agni, Rishabha to Brahma, and Gandhara to Saraswati. However, the note Panchama is traditionally associated with Narayana or Vishnu, while the note Madhyama is often linked to Shiva. Therefore, the pairing of Panchama with Shiva is considered incorrect according to these traditional religious assignments.

66. (A) The translation of Dhyana Mantras (poetic descriptions) into visual motifs in Ragamala miniatures
To demonstrate the link between painting and music, one must analyze how Dhyana Mantras are translated into visual motifs. These poetic descriptions provide the iconographic basis for representing Ragas in Ragamala miniatures. Understanding this relationship shows how the auditory essence of a musical mode is captured through symbolic visual language, illustrating a profound cross-disciplinary connection in traditional Indian fine arts.

67. (C) Shanta is considered the foundational state of tranquility from which all other emotions arise and subside.
Abhinavagupta introduced Shanta Rasa as the ninth Rasa, viewing it as the foundational state of tranquility. He argued that all other emotions arise from this peaceful state and eventually subside back into it. By including Shanta, he provided a more complete aesthetic framework that accounts for the spiritual goal of inner peace, which is central to Indian philosophical and artistic traditions.

68. (A) Both Statement I and Statement II are true
Vocal music relies on the three pillars of Swara, Laya, and Pada to manifest Rasa. Each element must be carefully balanced; if the tempo is inappropriate, even correct notes and lyrics may fail to evoke the intended emotion. Both statements correctly highlight the essential interdependence of these components in creating a successful and resonant aesthetic experience for the audience.

69. (C) Benedetto Croce
Benedetto Croce, an influential Italian philosopher, defined art as the expression of impressions. He emphasized intuition over intellect, arguing that the true artistic act occurs when an artist's internal intuition finds outward expression. For Croce, art is a unique form of knowledge that captures the individuality of experience, setting it apart from purely logical or scientific ways of thinking.

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88. (C) Both Cause and Effect are true, and the Cause logically leads to the Effect.
Indian temple architecture frequently incorporates detailed carvings of dancers and musicians, serving as a permanent record of performing arts. This demonstrates the profound interrelation between different disciplines, where static structures provide a canvas for representing dynamic movement. The cause regarding these architectural features logically leads to the effect of seeing fine arts as a deeply interconnected and unified cultural expression.

89. (B) I, II, III, IV
According to Abhinavagupta's Abhivyaktivada, the aesthetic process begins with the perception of external elements like Vibhava and Anubhava. This leads to Sadharanikarana, where the experience is universalized. Subsequently, the latent Sthayi Bhava within the spectator is awakened, culminating in the experience of Rasa, or aesthetic bliss. This logical sequence describes how a spectator moves from mere observation to deep emotional relishing.

90. (A) Megh – Depicted as a warrior on a chariot
Raga Dhyana provides specific visual motifs for different Ragas. Raga Megh is traditionally associated with the monsoon and is often depicted as a dark-skinned figure, sometimes Lord Krishna, dancing or singing amidst rain and clouds, rather than a warrior on a chariot. The descriptions for Vasant, Bhairav, and Todi provided in the other options are accurate reflections of their traditional iconography.

91. (D) The specific Ragini being depicted and its seasonal motif.
Analyzing a Ragamala painting requires more than just technical knowledge; it requires the competency to identify the specific Raga or Ragini being depicted. This involves understanding visual motifs, such as the Nayika's mood and seasonal indicators like dark clouds. These elements are the keys to decoding the musical and emotional essence that the painting is intended to visually manifest for viewers.

92. (B) A bridge between sensory beauty and spiritual liberation (Moksha).
K.C. Pandey viewed aesthetics as a bridge between sensory beauty and spiritual liberation, or Moksha. In his comparative studies, he highlighted that Indian art aims to move beyond mere physical pleasure to elevate the consciousness of the spectator. This perspective aligns aesthetics with the broader Indian philosophical goal of achieving higher states of being through the refined and disciplined enjoyment of art.

93. (C) Statement I is false but Statement II is true
The sixty-four Kalas were not restricted to women; they were intended for all refined individuals, both men and women, to enhance their cultural life. However, the list does indeed include literary skills such as Kavya-samasya-purani, which is the art of completing unfinished verses. Therefore, the first statement is false while the second statement correctly identifies one of the traditional artistic competencies.

94. (D) Dhananjaya
Dhananjaya is the author of the Dasharupaka, an important tenth-century text on Indian dramaturgy. The work focuses on the ten types of dramatic forms and elaborates on the application of Rasa theory within them. It serves as a significant link between the ancient teachings of the Natyashastra and the later developments in Sanskrit literary and aesthetic criticism during the medieval period.

95. (A) The modulation and variation of voice to convey different shades of emotion
In the context of manifesting Rasa, Kaku refers to the modulation and variation of the voice to convey different shades of emotion. It involves changing the tone, pitch, and intensity of vocal delivery to express feelings like joy, sorrow, or anger. This technique is essential in both drama and vocal music to breathe life into the lyrics and reach the audience's heart.

96. (B) It runs through the work like a thread, dominating other emotions.
Sthayi Bhava is the dominant or permanent emotion that runs through a performance like a thread. While transient emotions may arise, they never overshadow the Sthayi Bhava; instead, they serve to support it. There are eight or nine recognized Sthayi Bhavas, each forming the core of a specific Rasa. It is a stable psychological state rather than a fleeting physical reflex.

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Rasas. Abhinavagupta's Abhinavabharati in the eleventh century established the ninth Rasa, Shanta. Later texts, such as the Sahitya Darpana, further codified and expanded on this system of nine Rasas. This sequence represents the historical growth and refinement of classical Indian aesthetic theory.

115. (C) Kant – Art as pure logic and science
Immanuel Kant did not view art as pure logic and science; rather, he defined aesthetic judgment as something distinct from both logical understanding and moral law. He emphasized disinterested satisfaction and the "purposiveness without purpose" of beauty. The other pairs—Plato with Mimesis, Aristotle with Catharsis, and Schopenhauer with Music as Will—accurately reflect the core ideas of those philosophers.

116. (D) Steady, unhurried application of Swaras creating deep tranquility.
To assess the success of invoking Shanta Rasa in a Dhrupad performance, a critic must look for a steady and unhurried application of Swaras. This approach creates the deep sense of tranquility and spiritual peace essential for this Rasa. Fast Taans, unpredictable changes, or theatrical movements would disrupt the meditative atmosphere required to manifest the essence of Shanta to the audience.

117. (C) Juice or essence leading to aesthetic rapture
In the context of Indian aesthetics, Rasa is best translated as the "juice" or "essence" that leads to aesthetic rapture. It refers to the refined emotional flavor that the audience relishes during an artistic performance. This concept transcends mere physical description or technical precision, representing the ultimate spiritual and emotional satisfaction derived from the successful communication of beauty and feeling.

118. (C) Statement I is false but Statement II is true
The sixty-four Kalas are not exclusively detailed in the Natyashastra; instead, the primary source for this specific list is Vatsyayana's Kamasutra. Vatsyayana presents these arts as essential for the refined and cultured civic life of a Nagaraka in ancient India. Therefore, the first statement is false, but the second statement is true, correctly identifying the Kamasutra as the central text.

119. (D) The underlying spiritual and aesthetic principles (Rasa, Bhava, Laya) are common across all artistic disciplines.
The fundamental basis for the interrelation of arts in India is that all disciplines share underlying spiritual and aesthetic principles. Concepts such as Rasa, Bhava, and Laya are common across music, dance, poetry, and painting. This shared vocabulary and philosophical foundation allow the different arts to work together harmoniously, creating a unified and holistic aesthetic experience for the spectator and practitioner.

120. (A) The theory that Rasa is inferred (Anumiti) by the spectator through the actor's performance.
Anumitivada is the aesthetic theory proposed by Sri Shankuka, suggesting that Rasa is inferred (Anumiti) by the spectator. According to this view, the audience observes the actor's skillful imitation of a character and concludes that the emotion is present, much like inferring fire from smoke. This process of logical inference allows the audience to experience the intended aesthetic relish.

121. (C) Chhanda provides the rhythmic grid that structures the poetic lyrics.
In Indian classical music, Chhanda refers to the metrical structure or meter of the poetic lyrics. It provides the essential rhythmic grid that organizes the words into a specific flow. This structure ensures that the vocal delivery is consistent with the musical cycle and enhances the overall emotional impact by providing a steady and predictable rhythmic foundation for the performance.

122. (A) Western perspective and oil painting techniques.
Ragamala paintings are characterized by their iconographic representation of a Raga's mood, the inclusion of seasonal or temporal motifs, and their basis in traditional Indian artistic conventions. They do not typically use Western perspective or oil painting techniques, as they are part of the indigenous miniature tradition. These paintings focus on symbolic and emotional depth rather than realistic spatial representation.

123. (D) Contorting the face, spitting, or turning away.
Bibhatsa Rasa represents disgust or aversion. To express this emotion, a dancer would

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contribute to the unique emotional character and aesthetic impact.

106. (A) Laya can either enhance or contradict the Rasa of Swaras and Sahitya.
Laya, or tempo, is a crucial element that can either enhance or contradict the Rasa established by the Swaras and lyrics. Different tempos are suited to different emotions; for instance, a fast tempo may support joy but hinder deep sorrow. Therefore, Laya is not irrelevant but acts as a powerful structural tool that shapes the overall emotional quality of a music performance.

107. (D) It is perfectly synonymous with conventional 'beauty' and symmetry.
The 'Sublime' in Western aesthetics refers to an experience of overwhelming scale, power, or vastness that transcends ordinary beauty. It often evokes awe and can even be combined with a sense of terror. Because it goes beyond mere pleasantness and symmetry, the Sublime is not synonymous with conventional beauty. It represents a different and more intense category of aesthetic experience in Western philosophy.

108. (A) Both A and R are true and R is the correct explanation of A.
In Indian aesthetics, a successful performance depends heavily on the Sahrudaya, or the qualified, sensitive spectator. This is because the manifestation of Rasa requires the audience's capacity for empathy and their own latent emotional impressions. Without a receptive and cultured mind to process the artistic stimuli, the aesthetic experience cannot reach its ultimate fulfillment, regardless of the performer's original skill.

109. (C) Raga Darbari or Raag Bhairav in Chautal or Dhamar with forceful Gamakas
To appropriately depict the terrifying and powerful aspect of Goddess Kali, a composer would choose Ragas like Raag Bhairav or Raag Darbari. Performing these in forceful rhythmic cycles like Chautal or Dhamar, with aggressive Gamakas, creates the required intensity. This combination of serious melodic character and powerful rhythmic execution effectively manifests the Raudra or Bhayanaka Rasa associated with the deity.

110. (D) They originated in South India and are exclusively found in the Tanjore style.
Ragamala paintings are a visual synthesis of poetry, music, and painting that flourished between the sixteenth and nineteenth centuries. While they are a major part of Indian art history, they did not originate in South India or exist exclusively in the Tanjore style. Instead, they were primarily developed in the Rajput, Pahari, and Mughal schools of North and Central India.

111. (D) I, II, III, IV and V
The development of Indian aesthetics was influenced by a wide range of philosophical traditions. Kashmir Shaivism provided the basis for Abhinavagupta's theories, while Advaita Vedanta, Nyaya, Mimamsa, and Buddhism all contributed ideas regarding perception, consciousness, and the nature of experience. Together, these diverse schools of thought shaped the complex and profound framework that defines traditional Indian aesthetic inquiry and practice.

112. (B) Anubhava – The resultant expression
In Rasa theory, Anubhava correctly refers to the resultant physical expressions and gestures shown by the performer. Incorrect meanings in the other options include Alambana, which is the primary character or object, not the physical setting; Uddipana, which is the excitant environmental factor; and Sthayi Bhava, which is the permanent emotion rather than a transient feeling. Terminology is essential for clarity.

113. (C) Both Cause and Effect are true, and the Cause logically leads to the Effect.
Bhattanayaka introduced the concept of Bhavakatva, which refers to the power of poetic language to universalize emotions. This process allows the spectator to experience the Rasa free from the constraints of specific time, place, or individuals. The cause regarding the introduction of Bhavakatva logically leads to the effect of the audience enjoying a generalized and universalized aesthetic experience during the artistic performance.

114. (A) I, II, III
The evolution of the Navarasa concept follows a clear textual timeline. It begins with the Natyashastra, which originally listed eight

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accurately reflect the general historical trajectories and core values of these two distinct yet profound systems of artistic thought.

44. (B) Aristotle
The concept of Catharsis was introduced by Aristotle in his seminal work, Poetics. He used the term to describe the emotional purification or purgation that an audience experiences while watching a tragedy. By witnessing scenes of pity and fear, the spectators achieve a healthy emotional release, which Aristotle considered the primary aesthetic purpose and benefit of engaging with tragic art.

45. (C) The imitation or representation of nature and human behavior in art
Mimesis is a fundamental concept in ancient Western aesthetics, particularly championed by Plato and Aristotle. It refers to the imitation or representation of the real world, nature, and human behavior within works of art. This idea suggests that art reflects reality, whether as a direct copy of physical objects or as a representation of universal human truths and actions in drama.

46. (D) It refers to the art of painting or drawing.
Among the sixty-four Kalas listed by Vatsyayana, Alekhya refers specifically to the art of painting or drawing. It was considered a vital skill for a cultured individual, involving the use of colors and forms to create visual representations. This inclusion highlights the high regard for visual literacy and artistic creativity in the educational framework of ancient Indian society and culture.

47. (A) Bhairavi
Traditional Ragamala systems often classify Ragas into families, featuring six primary male Ragas. Common examples in various systems include Bhairav, Malkauns, Hindol, Deepak, Megh, and Shri. Bhairavi, however, is almost universally categorized as a Ragini, a female counterpart, rather than one of the primary male Ragas. This gendered classification reflects the melodic and emotional characteristics assigned to them traditionally.

48. (B) Todi
In Ragamala paintings, Ragini Todi is iconographically depicted as a beautiful, often ascetic woman standing in a forest. She is typically shown holding a Veena, and her music is so enchanting that it attracts wild deer who gather around her. This visual motif perfectly encapsulates the Raga's theme of lonely yearning, devotion, and its mesmerizing, gentle melodic nature in performance.

49. (B) They serve as the Vibhava (Alambana and Uddipana).
In the theory of Rasa Nishpatti, the causes that trigger an emotion are called Vibhavas. The separation of lovers (Viraha) acts as the Alambana Vibhava, the primary subject, while the specific slow tempo and sorrowful lyrics serve as Uddipana Vibhavas, which intensify the feeling. Together, they establish the necessary context for the audience to experience the resulting aesthetic Rasa.

50. (C) Both Cause and Effect are true, and the Cause logically leads to the Effect.
The interrelation of arts implies that the structure of poetry often dictates the rhythmic framework, or Chhanda, of a musical composition. Consequently, the Bandish is shaped by the poetic meter to ensure the emotional essence of the words is properly amplified by the tempo. The cause regarding poetic influence logically explains the resulting musical form and its intended aesthetic impact.

51. (C) Sri Shankuka
Sri Shankuka is the scholar who developed the Anumitivada theory of Rasa as a commentary on Bharata's Rasa Sutra. He proposed that the audience does not directly experience the character's emotion but instead infers it through the actor's skillful imitation. This logical process of inference allows the spectator to appreciate the aesthetic experience through an intellectual and imaginative leap.

52. (A) P-3, Q-1, R-2, S-4
In Rasa theory, Alambana Vibhava refers to the foundational person or object that triggers emotion. Uddipana Vibhava denotes the environmental excitants that enhance the feeling. Anubhava signifies the consequent physical expressions seen in the performer. Sthayi Bhava represents the permanent mental state. Correctly matching these components to their meanings

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use Anubhavas such as contorting the face, pretending to spit, or turning the body away as if from something repulsive. These physical actions clearly communicate the feeling of loathing to the audience. Smiling or widening the eyes in wonder would express entirely different Rasas like Shringara or Adbhuta.

124. (B) The interdisciplinary nature of Indian arts where sculpture captures the dynamic movement of dance and music
A temple sculpture depicting a musician and a dancer illustrates the interdisciplinary nature of Indian arts. It shows how the plastic art of sculpture can capture the dynamic, temporal movements of dance and music. This integration reflects a holistic aesthetic world where different mediums are used together to express the same spiritual and cultural themes, enhancing the religious space's beauty.

125. (C) Both Cause and Effect are true, and the Cause logically leads to the Effect.
Abhinavagupta's theory posits that all humans possess latent emotional impressions, known as Samskaras. When these are triggered by generalized artistic stimuli, a universal aesthetic experience (Sadharanikarana) becomes possible. The cause regarding the presence of these inherent emotions logically leads to the effect of the spectator being able to transcend their individual self and relish a universalized emotion during a performance.

126. (D) Vishvanatha
Vishvanatha is the author of the Sahitya Darpana, a classic fourteenth-century treatise on literary criticism. He famously defined poetry with the phrase "Vakyam Rasatmakam Kavyam," meaning that poetry is language whose soul is Rasa. This definition emphasizes that the emotional and aesthetic essence is the most vital component of any literary work, reflecting the central importance of Rasa theory in India.

127. (A) P-1, Q-2, R-3, S-4
In the Natyashastra, each Rasa is associated with a specific deity to signify its divine and cosmic nature. Shringara is linked to Vishnu, Raudra to Rudra, Veera to Indra, and Bibhatsa to Mahakala. These associations help define the traditional character and weight of each Rasa, providing a spiritual framework for their use in classical drama and music performances in Indian history.

128. (B) The realization or consummation of aesthetic experience
Rasa Nishpatti refers to the realization, manifestation, or consummation of the aesthetic experience. It describes the process by which the various components—Vibhavas, Anubhavas, and Vyabhichari Bhavas—unite to produce the final state of aesthetic relish for the audience. This term is central to Indian aesthetics, focusing on the ultimate goal of any artistic creation: the fulfillment of emotional and spiritual pleasure.

129. (C) Statement I is true but Statement II is false
Western aesthetics has historically linked beauty to formal properties like symmetry, proportion, and harmony. In contrast, Indian aesthetics emphasizes that true beauty is deeply rooted in emotional resonance, known as Rasa, and spiritual auspiciousness. Therefore, the first statement is true, but the second is false, as Indian theory places great value on the internal emotional essence beyond mere physical form.

130. (D) I, II, III and IV
Several factors combine to determine the Rasa of a specific Raga. These include the traditional time of singing, the hierarchy of notes like Vadi and Samvadi, the melodic movement or Chalan, and the seasonal associations. All these elements work together to create a unique emotional profile for each Raga, ensuring that the performance achieves the intended aesthetic and psychological impact.

131. (C) It refers to the 33 fleeting emotions that move alongside and strengthen the dominant emotion.
Sanchari Bhava is another term for Vyabhichari Bhava, referring to the thirty-three fleeting emotions that accompany and strengthen the dominant Sthayi Bhava. These transient states, such as doubt, joy, or exhaustion, move alongside the main emotion to provide variety and depth to the aesthetic experience. They do not replace the central emotion but help in its more effective manifestation.

132. (D) Krodha (Anger)
Sattvika Bhavas are involuntary physical reactions, such as Stambha, Ashru, and Pralaya.

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Krodha, however, is a Sthayi Bhava, which is the permanent and dominant emotion of anger associated with Raudra Rasa. While anger might lead to involuntary physical signs, the emotion of anger itself is categorized as a core psychological state rather than a reflex reaction in the framework of aesthetics.

133. (A) Both A and R are true and R is the correct explanation of A.
Tala, or rhythm, is essential for manifesting Rasa in music because different rhythmic cycles have unique internal dynamics and weights. These characteristics naturally align with specific emotional states; for example, a heavy, slow cycle might support solemnity, while a light, fast cycle fosters joy. The reason accurately explains how rhythm provides the psychological pacing necessary for the intended aesthetic experience.

134. (B) Playful, unpredictable rhythmic syncopations and sudden, quirky tonal leaps
Hasya Rasa, representing humor and comedy, is best evoked through playful and unpredictable musical elements. Sudden tonal leaps and quirky rhythmic syncopations create a sense of lightheartedness and surprise. This approach contrasts with the seriousness of slow chanting or strictly predictable patterns, which would be more suitable for somber or heroic moods rather than for creating a humorous and comic effect.

135. (D) She believed that art is a mere copy of natural objects.
Susanne Langer did not believe that art is a mere copy of natural objects; this idea is more aligned with simple mimesis. Instead, she argued that art is a presentational symbol that captures the structural forms of human feeling. Her philosophy emphasizes that art communicates through non-discursive symbols that articulate the internal, emotive life of the human spirit in a unique way.

136. (D) I, II, III, IV and V
The sixty-four Kalas encompass a wide range of media and skills. These include using flowers for bedding, wood for carpentry, paint for drawing, and musical instruments for performance. Additionally, the art of perfumery, or Gandhayukti, is included. All five mentioned elements are recognized as parts of the traditional list of arts and skills meant for personal refinement in ancient Indian society.

137. (C) Meend (Glissando) – Often evokes continuity, grace, and deep emotional yearning
Meend, or glissando, is a vital musical element that often evokes continuity, grace, and deep emotional yearning, making it essential for Rasas like Shringara or Karuna. Other pairs are incorrect: the Mandra Saptak often evokes depth and solemnity, not light-heartedness; Drut Laya usually evokes excitement or anger rather than sorrow; and Kaku profoundly affects the emotional delivery of the performance.

138. (C) Both Cause and Effect are true, and the Cause logically leads to the Effect.
The patronage of Mughal emperors led to a unique cultural synthesis where Persian painting techniques were applied to Indian musical themes. This collaboration between diverse artists resulted in the creation of Ragamala paintings that blended two distinct traditions. The cause regarding royal patronage logically leads to the effect of this artistic fusion, which produced a visually and culturally rich series.

139. (D) Shringara and Karuna Rasa, supported by Uddipana Vibhava and appropriate Swara-Laya application.
A performance of Raga Miyan Ki Malhar with lyrics about longing and thunder, combined with heavy Gamaks and oscillations, synthesizes multiple aesthetic elements. The thunder serves as an Uddipana Vibhava, while the melody and lyrics evoke Shringara and Karuna Rasas. This demonstrates how environmental motifs, melodic treatment, and poetic meaning work together to create a complex and resonant aesthetic experience.

140. (B) Kant – Art as an imitation of Ideas (Mimesis)
Immanuel Kant did not define art as an imitation of Ideas (Mimesis); this was the central philosophy of Plato. Kant's theories focused on the Critique of Judgment and the nature of beauty as a matter of disinterested satisfaction. The other pairs—Baumgarten with the term "aesthetics," Hegel with the dialectical approach, and Croce with intuition—are all correct reflections of their contributions.

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141. (C) A spectator transcends personal ego to experience generalized emotion.
To effectively teach Sadharanikarana, one must show how a spectator transcends their personal ego to experience a generalized, universalized emotion. This process allows the audience member to connect with the portrayed feeling without it being tied to their specific, private life or the actor's personal identity. This universalization is the key to shared aesthetic pleasure in Indian traditional theory.

142. (D) Expression through speech, song, and vocal delivery.
Vachika Abhinaya is the form of expression that relies on speech, song, and vocal delivery. It involves the use of language, tone, and rhythm in dialogue and music to convey the story and the characters' emotions. This type of acting is one of the four main pillars of performance described in the Natyashastra, essential for narrative and emotional clarity.

143. (A) Both Statement I and Statement II are true
The Kamasutra lists Geeta and Vadya as the first two of the sixty-four Kalas. This placement signifies that the performing arts were held in high regard as essential skills for a refined life. Both statements are true, reflecting the social importance of aesthetic education and the valued position of music in the secular life of ancient India for cultured individuals.

144. (B) Bharata Muni
Bharata Muni is universally recognized as the earliest authority to systematically categorize the arts and propose the theory of Rasa in his Natyashastra. His work provides the foundational framework for how emotions are structured and communicated in performance. This ancient text remains the primary source for understanding the roots of Indian dramaturgy, music, and the overall philosophy of aesthetics.

145. (B) The fundamental persons or objects that trigger the emotion
Alambana Vibhava denotes the fundamental person or object that triggers an emotion. For example, in a romantic scene, the hero and heroine are the Alambana Vibhavas for each other. They provide the primary focus and necessary human context for the feeling to arise. This is distinct from environmental excitants, which are categorized as Uddipana Vibhavas in the theory of Rasa.

146. (A) It involves a poetic verse that anthropomorphizes a Raga into a divine or human form for meditation.
Raga Dhyana involves the use of poetic verses, or Dhyana Mantras, that anthropomorphize a Raga into a divine or human form for meditation. This practice helps the musician and listener visualize the emotional essence of the Raga. It is a traditional Indian concept and has nothing to do with Western notation or historical prohibitions, serving as a bridge between music and iconography.

147. (C) Exclusive use of charcoal and black ink
The Pahari school is known for its delicate brushwork, lyrical landscapes, and romantic themes inspired by Vaishnavite poetry. It makes extensive and beautiful use of colors to depict feminine beauty and nature. The claim that it used only charcoal and black ink is incorrect, as the school is celebrated for its vibrant and sophisticated color palette in classical miniature paintings.

148. (D) The synthesis of Laya, Nritta, and Vadya for an integrated impact.
When a Kathak dancer matches footwork with complex Tabla recitations, it demonstrates the synthesis of Laya, Nritta, and Vadya. This interrelation creates an integrated aesthetic impact where rhythm and movement are perfectly synchronized. This collaboration highlights how different artistic disciplines in India work together as a unified whole to achieve a powerful and professional performance for the viewing audience.

149. (C) Immanuel Kant
The idea that appreciating beauty requires a state of "disinterestedness"—enjoying the form without any desire for possession or utility—is a central tenet of Immanuel Kant's aesthetics. He argued that this pure, contemplative state is what distinguishes aesthetic judgment from other types of pleasure. This perspective is a cornerstone of his Critique of Judgment and significantly influenced subsequent Western philosophical thought.

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balance. It is considered the primary aesthetic and psychological benefit of engaging with high tragedy in the Western philosophical tradition.

168. (C) Statement I is false but Statement II is true
The Raga-Ragini classification system is not restricted to music; it has a significant counterpart in visual art through Ragamala paintings. These paintings are visual translations of the musical families, depicting their emotional and seasonal characteristics. Therefore, the first statement is false for claiming isolation, while the second statement is true, correctly identifying Ragamala as a visual representation of musical modes.

169. (C) Sthayi Bhava is permanent and dominant; Vyabhichari Bhava is transient and supportive.
The fundamental difference between Sthayi and Vyabhichari Bhavas lies in their duration and role. Sthayi Bhava is the permanent, dominant emotion that forms the core of the aesthetic experience. In contrast, Vyabhichari Bhavas are transient and supportive emotions that arise and disappear quickly. These fleeting states help to nourish and provide nuance to the primary emotion without ever replacing its central presence.

170. (A) The environmental factors that stimulate or enhance the emotion.
Uddipana Vibhava refers to the environmental factors and external settings that stimulate or enhance an emotion. Examples include the moon, the sound of rain, or a beautiful garden. These excitants serve to intensify the Sthayi Bhava, making it easier for the audience to connect with the intended Rasa. They provide the necessary atmosphere and context for the emotional experience to deepen.

171. (D) Its Sthayi Bhava is Nirveda or Shama.
Shanta Rasa represents tranquility and spiritual peace, and its Sthayi Bhava is Nirveda or Shama. This Rasa was not part of Bharata Muni's original list but was established later, most notably by Abhinavagupta. It is associated with slow, meditative performances rather than fast rhythms or aggressive movements, reflecting its foundational role as a state of calm and inner quietude in aesthetics.

172. (B) Anubhava
Bharata Muni's Rasa Sutra identifies three key components that lead to Rasa: Vibhava, Anubhava, and Vyabhichari Bhava. Aakar, or the shape of the stage, is a matter of theater architecture and stagecraft, but it is not listed as a psychological or aesthetic component of the emotional process described in the formula. Note that Anubhava is part of the sutra, making Aakar the exception.

173. (C) Use of deep, slow Meend pulling on Komal Swaras for emotional effect.
To convey the pathos of Karuna Rasa in a Sitar recital, an artist emphasizes slow and deep Meends, especially on Komal Swaras. This technique creates a sense of yearning and sorrow. Fast Jhala, staccato picking, or loud rhythmic striking would be too energetic and aggressive for this mood, illustrating how specific instrumental techniques are essential for manifesting the intended aesthetic experience properly.

174. (D) G.W.F. Hegel
The phrase "Art is the sensuous embodiment of the Absolute Idea" is a hallmark of G.W.F. Hegel's philosophy. He believed that art provides a physical form to supreme truths and ideas. This perspective places art as a vital stage in the human spirit's journey toward understanding the Absolute, situated alongside religion and philosophy in his comprehensive system of thought and history.

175. (C) Both Cause and Effect are true, and the Cause logically leads to the Effect.
In Indian aesthetics, the cyclical nature of Tala mirrors the philosophical view of time as a recurring cycle of existence, known as Samsara. This conceptual link deepens the aesthetic experience by grounding the artistic performance in a broader metaphysical context. The cause regarding Tala's structure logically explains why music and dance provide a profound reflection of the Indian understanding of time.

176. (B) Bhatta Lollata
Bhatta Lollata is the scholar who propounded the Utpattivada theory as an early commentary on Bharata's Rasa Sutra. He argued that Rasa is literally produced or generated, primarily residing in the original historical character and

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the structural elements of time in music directly influence the listener's internal emotional response.

159. (A) Dark thundering clouds, lightning, and rain
Raga Megh is associated with the monsoon season and is intended to evoke its refreshing and powerful atmosphere. To visually depict this Raga, an artist would appropriately use motifs such as dark thundering clouds, lightning, and falling rain. These elements serve as the visual Uddipana Vibhavas that reinforce the musical and emotional essence of the Raga within the Ragamala painting tradition.

160. (B) They include 'Kavya-samasya-purani' (completing verses).
The sixty-four Kalas described by Vatsyayana cover a wide range of subjects, including painting, poetry, and practical crafts like carpentry. They were intended for the cultured citizen to lead a refined life. The claim that they were meant only for ascetics is incorrect, as the Kalas represent a very secular and sophisticated approach to personal education and social charm in ancient Indian society.

161. (D) I, II, III, IV and V
Rasa Nishpatti is a holistic process resulting from the combination of several factors: Vibhava, Anubhava, and Vyabhichari Bhava unite with the Sthayi Bhava. Furthermore, a Sahrudaya, or sensitive spectator, is necessary to complete the process. All five elements are essential for the ultimate realization and relishing of the aesthetic essence in any artistic performance, as detailed in classical Indian theory.

162. (A) Bhayanaka – Trembling and wide eyes
In Rasa theory, each emotion has specific physical expressions called Anubhavas. Bhayanaka Rasa, representing fear, is correctly paired with trembling and wide-open eyes. Other pairings are incorrect: Raudra involves aggressive gestures, not smiling; Hasya involves laughter, not weeping; and Shringara involves graceful and romantic gestures, not frowning. Correct identification of these physical signs is vital for effective dramatic and musical communication.

163. (C) Both Cause and Effect are true, and the Cause logically leads to the Effect.
Arthur Schopenhauer's philosophy posits that the world is driven by a force called "Will." He believed that while other arts represent the world's phenomena, music is a direct copy of the Will itself. This unique position makes music the highest art form. The cause regarding the Will logically explains the effect of why he elevated music above all other arts in aesthetics.

164. (D) Mimesis (Imitation of nature)
Abstract art, which focuses on color and form without representing recognizable objects, most directly challenges the classical concept of Mimesis. Mimesis is the idea that art should be an imitation of nature or reality. By moving away from representation, abstract art shifts the focus of aesthetics from how well a work copies the world to its internal emotional and formal power.

165. (C) Raga Bahar – Bibhatsa
Ragas are traditionally associated with specific moods. Raga Darbari is solemn and serious, Khamaj is romantic, and Sohini often evokes yearning. However, Raga Bahar is associated with the joy and freshness of spring, making it a poor fit for Bibhatsa Rasa, which represents disgust. Therefore, the pairing of Bahar with Bibhatsa is considered an incorrect and contradictory aesthetic association in music.

166. (B) The metric structure of the poem dictates the rhythmic musical cycle.
To prove the connection between poetry and music, one must demonstrate how the metrical structure of a poem, or Chhanda, dictates the rhythmic cycle of the music. This structural relationship ensures that the two arts work together to amplify the same emotion. The rhythm of the words and the rhythm of the music must be synchronized to achieve a unified impact.

167. (D) The emotional purification achieved through the pity and fear in tragedy.
Catharsis is the emotional purification or purgation that occurs when an audience experiences pity and fear through a tragic performance. According to Aristotle, this process provides a healthy release for the spectators, leaving them with a sense of relief and emotional

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props. These visual elements help the actor portray the character's identity, social status, and context. It is one of the four essential types of Abhinaya described in the Natyashastra, complementing the physical, vocal, and internal emotional aspects.

204. (C) Statement I is false but Statement II is true
Vatsyayana did not consider the sixty-four Kalas irrelevant; instead, he emphasized that mastering them was essential for a Nagaraka. He believed these arts enhanced a person's charm, intellect, and standing in society. Therefore, the first statement is false, as the Kalas were a central part of ancient civic life, while the second statement correctly identifies Vatsyayana's high valuation of these skills.

205. (B) I, II and III only
Raga Dhyana involves describing a musical mode through poetic imagery that includes deities, mythological figures, and natural elements like flora and fauna. These descriptions also specify the season and time of day associated with the Raga. Mathematical frequencies of Swaras are a matter of modern acoustics or musicology and are not part of the traditional, symbolic, and iconographic Dhyana Mantras.

206. (D) Drut Laya (fast tempo) is generally associated with excitement, joy, anger, or heroism.
Laya has a direct correlation with the emotional quality of a performance. Drut Laya, or fast tempo, is generally associated with high-energy emotions like joy, excitement, anger, or heroism. Conversely, slow tempo is better suited for solemnity or grief. The claim that slow tempo is for violence or that medium tempo is for extreme sorrow is contrary to the general principles of aesthetics.

207. (A) Use of Vivadi Swara (dissonant note) deliberately to create tension or yearning
While consonant note relationships generally produce pleasing Rasas, the deliberate use of a dissonant note is a recognized exception. A musician may use dissonance to create a specific sense of tension, yearning, or disturbance required for a particular aesthetic effect. This strategic use of "unpleasing" sounds demonstrates the sophisticated way music can manipulate emotions beyond simple harmonic beauty for artistic purposes.

208. (A) Both A and R are true and R is the correct explanation of A.
Sattvika Bhavas are considered the most authentic expressions of emotion because they are involuntary physical manifestations, like tears or trembling. They arise only when a performer is genuinely and deeply moved, making them very difficult to fake. Both the assertion and the reason are true, highlighting why these spontaneous reactions are highly valued in both drama theory and actual Indian artistic performance.

209. (B) The spiritual and metaphysical symbolism inherent in traditional Indian art and iconography
To understand the aesthetic philosophy of Ananda Coomaraswamy, one must focus on his interpretation of traditional Indian art through spiritual and metaphysical symbolism. He believed that art should be seen as a pathway to divine truth rather than just a source of sensory pleasure. His work emphasized the profound symbolic language of iconography and its connection to the ancient philosophical roots.

210. (A) Bhava and Rasa are entirely unrelated concepts that contradict each other.
The statement that Bhava and Rasa are entirely unrelated and contradictory is incorrect. In fact, they are deeply interdependent: Bhava is the portrayed emotion or psychological state, while Rasa is the resulting aesthetic relish experienced by the audience. An artist uses Bhavas to create Rasa. There are nine recognized Sthayi Bhavas corresponding to the nine Rasas in the classical Indian system.

211. (C) II and IV only
G.W.F. Hegel and Karl Marx are the primary Western philosophers who emphasized the dialectical development of history, including art. Hegel viewed the history of art as the spirit's journey through different stages, while Marx analyzed art through the lens of social and economic contradictions. Therefore, both mentioned figures are correct in their use of the dialectical method in their aesthetic frameworks.

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being superimposed on the actor. This theory represents an early attempt to explain the mechanics of emotion in theater, focusing on the external production of aesthetic relish.

177. (A) P-2, Q-3, R-4, S-1
Traditional Indian aesthetics associates specific colors with different Rasas to symbolize their character. Shringara is linked to Shyama, Bibhatsa to Kapot, Veera to Gaur, and Raudra to Rakta. These color assignments provide a visual language that reinforces the emotional tone of a performance, whether through costumes, makeup, or the iconographic details in paintings, helping the audience identify the dominant Rasa quickly.

178. (A) Universalization or generalization of the aesthetic object and emotion
Sadharanikarana refers to the process of universalization or generalization during an aesthetic experience. It suggests that both the artistic object and the resulting emotion are stripped of their specific, personal, and temporal constraints. This allows the audience to experience a generalized version of the feeling, which is the necessary condition for relishing the Rasa as a shared, blissful human experience in performance.

179. (A) Both Statement I and Statement II are true
Abhinavagupta's theory of Abhivyaktivada posits that Rasa is not created from scratch but is manifested from pre-existing latent impressions, called Samskaras, in the spectator. The artistic performance serves as the catalyst that reveals these inherent emotions. Both statements are true, reflecting his belief that aesthetic bliss comes from the activation of the audience's own psychological and spiritual potential during the artistic show.

180. (A) I and III only
The traditional Indian view of fine arts emphasizes that different disciplines are deeply interconnected and are often seen as pathways to spiritual liberation. They are not isolated from one another and are certainly not viewed solely for financial gain. Instead, the arts are part of a holistic system aimed at refining the human spirit and achieving a higher state of blissful consciousness.

181. (C) The phonetic quality of the words profoundly affects the Rasa.
The phonetic quality of words in lyrics, known as Sahitya, profoundly affects the Rasa. Harsh consonants may support a furious mood, while soft sounds enhance romantic themes. While melody and rhythm are vital, the sound and meaning of the language provide essential layers of emotional texture. It is the combination of Swara and Sahitya that fully manifests the intended aesthetic experience.

182. (B) Smashana (Cremation ground)
Shringara Rasa, representing romance and love, is typically evoked by pleasant environmental factors like spring, moonlight, and flowers. These act as Uddipana Vibhavas. A cremation ground, however, is a site of death and decay, making it an appropriate excitant for Bibhatsa or Karuna Rasa, rather than for romance. It is therefore a clear exception to the factors that evoke Shringara.

183. (A) Both A and R are true and R is the correct explanation of A.
Benedetto Croce famously asserted that "Art is Intuition," believing that the true artistic act occurs within the artist's mind. For him, the physical creation of a work is merely a secondary recording of that internal intuition. Both the assertion and the reason correctly represent his philosophy, which emphasizes the purely mental and expressive nature of art over its technical execution.

184. (A) A crisp, martial meter with sharp accents in fast Chautal or Teental
To effectively set a heroic poem (Veera Rasa) to music, a composer should use a crisp, martial meter with sharp accents. When combined with a fast tempo in cycles like Chautal or Teental, this creates the necessary energy and vigor. This structural approach matches the assertive and courageous theme of the poetry, ensuring that the rhythm and melody amplify the heroic message.

185. (C) It severely condemns the practice of music and dance.
The Kamasutra does not condemn the practice of music and dance; rather, it considers the mastery of the sixty-four Kalas as the hallmark of a refined and cultured individual. The text reflects a society that highly valued aesthetic refinement

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150. (C) Both Cause and Effect are true, and the Cause logically leads to the Effect.
Indian fine arts are deeply rooted in spiritual philosophy, which dictates that the ultimate goal of art is more than just entertainment. The experience of Rasa is intended to lead the spectator to inner peace and a state of bliss called Brahmananda. The cause regarding spiritual roots logically leads to the effect where art serves as a pathway for spiritual elevation.

151. (D) Abhinavagupta
Abhinavagupta is the philosopher famous for his monumental commentary, the Abhinavabharati, on Bharata Muni's Natyashastra. In this work, he elaborated on the Rasa theory and introduced his own influential interpretation, known as Abhivyaktivada. His contributions profoundly shaped the subsequent development of Indian aesthetics, integrating art with the sophisticated metaphysical principles of Kashmir Shaivism and other traditional philosophical Indian systems.

152. (A) P-2, Q-3, R-1, S-4
Saundarya Shastra is the Indian equivalent of Aesthetics, the study of beauty. Mimesis is closely related to Anukriti, or imitation. Universalization corresponds to Sadharanikarana. Catharsis finds a parallel in Bhavashuddhi or Virechana, referring to emotional purification. Correctly matching these concepts highlights the shared human interest in understanding art and emotion, despite the different philosophical frameworks used in Eastern and Western traditions.

153. (C) The 33 transient emotional states that support and enrich the dominant emotion
Vyabhichari Bhavas are the thirty-three transient emotional states that emerge to support and enrich the dominant Sthayi Bhava. These fleeting feelings, such as doubt, joy, or apprehension, provide variety and depth to the performance. They are like waves on an ocean, rising and falling while the underlying body of water—the main emotion—remains constant throughout the entire aesthetic experience.

154. (C) Statement I is false but Statement II is true
Ragamala paintings were not limited to Hindu mythology; they also incorporated secular and courtly scenes. The Deccan and Mughal schools frequently depicted royal settings and Persian-influenced attire, showing the cultural synthesis that occurred in medieval courts. Therefore, the first statement is false because of its claim of exclusivity, while the second statement accurately describes the diverse themes of these schools.

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155. (A) I and II only
According to ancient Indian musicological tradition, the notes Shadja and Rishabha are traditionally associated with the Rasas of Veera, Raudra, and Adbhuta. These notes are believed to carry the necessary vigor and strength to manifest such powerful emotions. The other notes listed, like Gandhara and Nishada, are usually associated with Karuna, while Madhyama and Panchama relate to Shringara in performance.

156. (B) It was officially established as a distinct philosophical discipline in the 18th century by Alexander Baumgarten.
Aesthetics was officially established as a distinct branch of Western philosophy in the eighteenth century by Alexander Baumgarten. He coined the term to define the science of sensory knowledge and the study of beauty. While Indian traditions had long studied Rasa, the formalization of "Aesthetics" as a named academic discipline in the West is credited to Baumgarten's efforts to categorize human perception.

157. (C) The spectator remains entirely engrossed in their own personal, selfish problems during the performance.
Sadharanikarana involves the universalization of emotion, where the spectator transcends their personal ego and time-space limitations. This process allows the artistic object to be viewed generally. An exception to this would be a spectator who remains entirely engrossed in their own personal problems, as this prevents them from achieving the necessary state of universalization and disinterestedness required for true relish.

158. (A) Both A and R are true and R is the correct explanation of A.
The emotional impact of a Raga can be altered by changing the Laya and Tala. This is because tempo and rhythm dictate the psychological pacing of the performance; a fast tempo creates urgency or joy, while a slow tempo encourages introspection. The reason correctly explains how

provides the canonical catalog of arts and skills essential for a cultured citizen. This list remains a vital reference for understanding the breadth of aesthetic and practical education in ancient Indian society.

195. (C) Any practical art, mechanical skill, or fine art requiring specialized knowledge and practice.
In ancient Indian literature, a Kala refers to any practical art, mechanical skill, or fine art that requires specialized knowledge and dedicated practice. The term encompasses a wide range of human activities, from high arts like music and dance to technical skills like carpentry and jewelry-making. It reflects a holistic view where all forms of skilled labor are valued for refinement.

196. (D) Painting and music share aesthetic concepts like 'tone', 'texture', and 'color' (Varna).
Painting and music share several fundamental aesthetic concepts, such as tone, texture, and color. This common vocabulary allows different art forms to describe and evoke similar emotional experiences. Claiming they have no parallel or are entirely independent ignores the shared principles of rhythm, balance, and harmony that unify all artistic disciplines in the traditional Indian and global aesthetic perspectives.

197. (C) Modern industrial cityscapes
Ragamala paintings typically depict romantic scenes between a Nayaka and Nayika, ascetics in nature, or musicians in royal courts. These themes reflect the traditional emotional and seasonal contexts of the Ragas. Modern industrial cityscapes are not a subject of this classical miniature tradition, as the genre was developed long before the industrial era and focuses on poetic, mythological, and natural motifs.

198. (D) A is false but R is true.
The term 'Brahmananda Sahodara' implies that aesthetic experience is like a sibling to spiritual bliss, not identical to it. The key difference is that aesthetic bliss is temporary, lasting only during the artistic encounter, whereas the state of spiritual liberation is permanent. Therefore, the assertion is false for claiming they are identical, while the reason correctly identifies the difference in their duration.

199. (D) Dissonant (Vivadi) Swaras, abrupt broken rhythms, and harsh vocal textures.
Bibhatsa Rasa, representing disgust, is musically evoked through the deliberate use of dissonant Swaras and abrupt, broken rhythms. Harsh vocal textures and unpleasing note combinations can further create the intended sense of aversion or disturbance. This intentional use of "unpleasant" musical elements demonstrates how the full range of human emotions can be aesthetically communicated through sound and skillful performance.

200. (C) Both Cause and Effect are true, and the Cause logically leads to the Effect.
The emotional impact of an artistic performance depends heavily on the Sahrudaya, who possesses the necessary cultural context and emotional depth. If a spectator lacks these latent impressions, they will fail to experience the intended Rasa, regardless of the artist's skill. The cause regarding the importance of the receiver logically leads to the effect of a failed aesthetic experience for an unqualified viewer.

201. (C) Susanne Langer
Susanne Langer is the philosopher who famously described music as the "morphology of feeling." She argued that music captures the structural essence of human emotions, mirroring the way feelings rise, fall, and transition. This concept is central to her view of art as a presentational symbol that articulates the internal patterns of emotive life in a way that language and discourse cannot.

202. (A) P-3, Q-1, R-4, S-2
In Rasa theory, Vismaya is the Sthayi Bhava for Adbhuta Rasa. Krodha leads to Raudra Rasa. Jugupsa is the basis for Bibhatsa Rasa. Utsaha is the permanent emotion of Veera Rasa. Matching these correctly is essential for understanding the psychological foundations of the different aesthetic experiences as categorized in the foundational texts of classical Indian dramaturgy, music, and art history.

203. (D) Expression through costumes, jewelry, makeup, and stage props.
Aharya Abhinaya refers to the form of expression in the performing arts that utilizes external aids such as costumes, jewelry, makeup, and stage

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and intellectual games. Therefore, the claim that it condemns these arts is entirely incorrect and misinterprets the text's role in documenting ancient Indian life.

186. (D) I, II, III, IV and V
Fine Arts, or Lalit Kala, traditionally include disciplines that are pursued for their aesthetic and beauty-related value. This includes architecture, sculpture, painting, music, and poetry. All five mentioned forms are recognized as fine arts because they focus on creative expression and the evocation of emotion, representing the highest achievements of human cultural and artistic effort across diverse historical mediums.

187. (D) Shringara – Madhurya (Sweetness)
In Indian poetics, each Rasa is associated with a specific Guna, or literary quality. Shringara Rasa is correctly paired with Madhurya, which represents sweetness and grace. This quality is essential for conveying romantic and melodic themes. Other pairings are incorrect: Raudra is linked with Ojas, not Prasad; Shanta with Prasad; and Veera also with Ojas, reflecting their powerful and clear nature.

188. (C) Both Cause and Effect are true, and the Cause logically leads to the Effect.
Ragamala paintings use specific seasonal and temporal motifs to visually represent the mood of a Raga. These motifs act as visual Uddipana Vibhavas, reinforcing the environmental factors that traditionally enhance the Raga's core emotion. The cause regarding the use of these motifs logically leads to the effect of deepening the viewer's psychological connection to the Raga's intended traditional aesthetic essence.

189. (B) Sri Shankuka
The theory that the audience "infers" the emotion of a character by observing the actor's skillful imitation is known as Anumitivada. Sri Shankuka proposed this idea, using the analogy of a painted horse to explain the aesthetic illusion. According to this view, the spectator's experience is based on a logical deduction that allows them to enjoy the performance without directly feeling the character's emotion.

190. (D) Susanne Langer – Art as discursive logic
Susanne Langer did not view art as discursive logic; in fact, her entire philosophy was based on the distinction that art is a non-discursive, presentational symbol. She argued that while language is discursive, art communicates through symbolic forms that capture the structure of feeling. The other pairs—Plato with Mimesis, Kant with disinterestedness, and Schopenhauer with music as Will—are all correct.

191. (A) Wide open eyes, horripilation (goosebumps), and exclamation
Adbhuta Rasa represents wonder and amazement. To evaluate a performance portraying this Rasa, one looks for Anubhavas such as wide-open eyes, horripilation, and spontaneous exclamations. These physical signs clearly indicate a state of marvel. Other gestures like weeping, frowning, or yawning would express sadness, anger, or boredom, rather than the intended sense of extraordinary wonder and surprise for the audience.

192. (B) Rasa is enjoyed by the spectator due to the power of poetic language.
The central argument of Bhattanayaka's Bhuktivada is that Rasa is relished or enjoyed by the spectator through the unique power of poetic language. He introduced the idea of universalization, where the audience is freed from personal constraints and can consume the aesthetic essence of a work. This theory shifted the focus to the psychological pleasure and relishing of the artistic experience.

193. (C) Statement I is false but Statement II is true
While some argue Rasa is tied to literature, the emotional quality of instrumental music is actually derived from the skillful application of Swara, Laya, and Gamak. These elements function as Vibhavas and Anubhavas, effectively evoking Rasa in the listener's mind without needing words. Therefore, the first statement is false, and the second statement correctly explains how pure melody can manifest.

194. (A) Kamasutra
Vatsyayana's Kamasutra is the primary ancient source for the comprehensive list of sixty-four Kalas. While other texts like the Natyashastra discuss specific arts in great detail, the Kamasutra

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212. (D) Mewar – Rajasthan
The Mewar school of painting is located in Rajasthan and is famous for its early and vibrant Ragamala series. Other pairings in the options are incorrect: Kangra and Basohli are schools from the Punjab Hills, not South India or Bengal. Tanjore is a South Indian tradition, not from the Punjab Hills. Correctly identifying these regional schools is essential for understanding Indian traditions.

213. (C) Both Cause and Effect are true, and the Cause logically leads to the Effect.
In Indian music, Swaras are imbued with microtonal shades called Shrutis. The precise application of these microtones can entirely shift the emotional quality of a note, thereby directly affecting the Rasa Nishpatti. The cause regarding the nature of Swaras logically leads to the effect of how microtonal precision is crucial for achieving the intended aesthetic result, showing the link between acoustics and emotion.

214. (B) The visual iconography of a specific Ragini in Ragamala paintings
Dhyana Mantras provide the poetic descriptions of Ragas and Raginis, often depicting them as humans or deities in specific settings. These textual descriptions serve as the essential iconographic basis for visual representation in Ragamala paintings. A researcher reading such a mantra correctly concludes that it provides the necessary visual and symbolic framework for translating the auditory essence of music into the spatial form.

215. (D) Aharya – Involuntary emotions
Abhinaya is divided into four types: Angika, Vachika, Aharya, and Sattvika. The statement identifying Aharya as involuntary emotions is incorrect, as Aharya specifically refers to external aids like costumes and makeup. Sattvika Abhinaya is the one that deals with involuntary physical manifestations of deep emotion, while Vachika deals with voice and Angika with body gestures in the Natyashastra system.

216. (A) Aggressive, rapid-fire Taans and loud, harsh vocal throws
To effectively render a Thumri depicting Viraha, a vocalist must avoid aggressive, rapid-fire Taans and harsh vocal throws. These high-energy techniques contradict the mood of yearning and sorrow. Instead, the performer should focus on slow Meends and expressive Kaku, which are more suited to the romantic and pathetic character of the Raga and the semi-classical Thumri vocal style.

217. (C) The temple integrates architecture, sculpture depicting dance, and provides spaces for music, synthesizing all arts in devotion.
Traditional Indian temples are prime examples of the interrelation of arts. They integrate architecture and sculpture with spaces dedicated to music and dance. The carvings on the walls often depict dancers and musicians, synthesizing all artistic disciplines into a unified expression of devotion. This holistic approach ensures that the temple serves as a complete sensory and spiritual environment for the devotee.

218. (C) Statement I is true but Statement II is false
In Indian aesthetics, the concept of beauty is inextricably linked to auspiciousness and spiritual bliss. Art is intended to lead the soul toward higher states of consciousness. The claim that Indian aesthetics purely values grotesque and inauspicious forms is false; while such forms may exist to evoke specific Rasas like Bibhatsa, the ultimate goal remains the realization of a refined essence.

219. (D) Alexander Baumgarten
Alexander Baumgarten is the German philosopher credited with coining the term "aesthetics" in the mid-eighteenth century. He introduced it to define a new branch of philosophy concerned with sensory perception and the appreciation of beauty. His work sought to elevate the study of art and taste to a level of scientific and logical inquiry similar to other major branches of Western philosophy.

220. (B) An aesthetic quality of greatness, vastness, or power that transcends ordinary beauty and may evoke awe or terror.
The Sublime in Western aesthetics refers to an aesthetic quality of immense greatness, vastness, or power. It goes beyond mere beauty and symmetry, often evoking a mixture of awe, admiration, and even terror in the spectator. Philosophers like Kant and Burke analyzed the Sublime as an experience that transcends human

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255. (C) It is governed by rigorous structural guidelines
Case studies of these principles demonstrate that aesthetic experience is governed by rigorous structural guidelines rather than being arbitrary. The systematic application of these elements dictates how an audience connects with a performance. Understanding this orchestration is critical for decoding how artistic components are designed to culminate in a profound and intended realization of the aesthetic state.

256. (B) A mechanism for understanding structural realization of emotion
In the context of Indian Classical Music, the framework of Rasa nishpatti serves as a sophisticated mechanism for understanding how emotion is structurally realized. This involves a precise culmination of musical variables that generate intended aesthetic responses. By focusing on this structural realization, scholars can analyze how theoretical formulations translate into practical vocal or instrumental musical execution.

257. (D) A rigorous alignment of musical notes and structures
Achieving the exact state of Rasa nishpatti requires a rigorous alignment of musical notes and structures during a performance. This demand ensures that the theoretical realization of emotion is practically translated through execution. The application of these structures transforms simple sequences of sounds into profound aesthetic occurrences that are governed by the established and structured principles of music.

258. (A) Their ability to facilitate the realization of Rasa nishpatti
Artist success in a performance scenario depends on the ability to facilitate the realization of Rasa nishpatti. This ensures that listeners palpably experience the theoretical construct through practical delivery. By successfully managing this realization, the artist bridges the gap between abstract theory and musical acoustics, creating an occurrence that is both aesthetically profound and structurally sound for the audience.

259. (C) A bridge between abstract theory and practical musical acoustics
The application of Rasa nishpatti serves as a critical bridge between abstract aesthetic theory and practical musical acoustics. This connection allows for the manifestation of emotion through structured musical principles. Researchers analyze this application to understand how musical variables are precisely combined to generate intended responses, ultimately transforming a sequence of sounds into a meaningful and deep aesthetic experience.

260. (A) An aesthetic occurrence governed by structured musical principles
Researchers conclude that the manifestation of Rasa nishpatti transforms a sequence of sounds into an aesthetic occurrence governed by structured musical principles. This transformation highlights the transition from mere auditory input to a profound realization. Such a process is achieved through the precise alignment of notes, ensuring that the listener experiences a structured and intended aesthetic state of emotion.

261. (D) Interconnected mechanisms of foundation and culmination
Academic analysis describes Bhava and Rasa as interconnected mechanisms representing a foundational state and its culminating aesthetic experience. This relationship is not spontaneous but is a deliberately engineered process within an artistic framework. Understanding this duality provides a methodology for tracking the trajectory from initial emotional representation to the final reception of the artwork by the audience during a performance.

262. (B) It acts as the generative emotional material for the process
Within an artistic composition, Bhava serves as the generative emotional material that undergoes systematic processing. This material is meticulously cultivated to produce an elevated aesthetic state. Scholars observe that Bhava acts as the essential starting point, providing the raw thematic elements necessary for the eventual realization of the final aesthetic experience known as Rasa within the academic study of aesthetics.

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are true, reflecting the foundational belief that the ultimate purpose of art is to evoke and communicate a refined emotional essence that the audience relishes.

230. (D) I, II, III and IV
All four mentioned texts are significant works in the study of Indian aesthetics. The Natyashastra is the foundational treatise. Abhinavabharati is the essential commentary by Abhinavagupta. Sahitya Darpana and Dasharupaka are key medieval texts that expand on literary and dramaturgical aesthetics. Together, they provide a comprehensive historical record of the development and refinement of Rasa theory over several centuries.

231. (D) It is characterized by lyrical landscapes, delicate features, and romantic themes often set in the Himalayan foothills.
The Pahari school of Ragamala painting is distinguished by its lyrical landscapes and delicate facial features, often depicting romantic themes in the Himalayan foothills. This school frequently features Hindu deities, contrary to the claim that it avoids them, and it is known for its sophisticated and vibrant use of color rather than being restricted to black and white or South India.

232. (A) The blooming of flowers in spring
Anubhavas are the physical reactions and gestures of the performer, such as sighing, glancing, or smiling. These express an internal emotion. The blooming of flowers in spring, however, is an external environmental event. While it can trigger or enhance an emotion, it is categorized as an Uddipana Vibhava rather than an Anubhava, making it the exception in this specific list.

233. (A) Both A and R are true and R is the correct explanation of A.
In Indian music, a single note like Komal Rishabh cannot produce Rasa in absolute isolation. Instead, the manifestation of Rasa is a holistic process that requires a specific tonal relationship between notes, the appropriate Laya, and the framework of the Raga. Both the assertion and the reason are true, explaining how multiple elements must unite to create a resonant aesthetic experience.

234. (B) The interrelation of Fine Arts, where the vast, soaring architecture complements the reverberating, solemn acoustic properties of the chant.
Analyzing a Gothic Cathedral alongside a Gregorian chant demonstrates the interrelation of fine arts. The soaring, vast architecture of the cathedral provides the ideal acoustic environment for the solemn and reverberating tones of the chant. Together, they create a unified aesthetic impact that enhances the spiritual and sensory experience of the space, showing how spatial and temporal arts complement each other.

235. (D) He argued that aesthetic bliss is identical to sensory, worldly pleasure.
Abhinavagupta did not argue that aesthetic bliss is identical to sensory, worldly pleasure. Instead, he believed that Rasa is a transcendent experience, often compared to spiritual bliss. While he established Shanta Rasa and utilized Kashmir Shaivism, his core philosophy emphasized that the relishing of Rasa allows the spectator to rise above ordinary, selfish, and purely sensory gratification to higher states.

236. (A) I, II, III and IV only
Vatsyayana's sixty-four Kalas include a diverse range of skills such as the knowledge of plays, playing instruments like the lute and drum, making flower beds, and even mechanical engineering. Computer programming, however, is a modern digital technology and is not part of the traditional ancient list. Therefore, only the first four elements are correctly identified as components of the traditional Kalas.

237. (C) Raudra – Forceful strokes on the Pakhawaj and energetic string plucking
Raudra Rasa, representing fury, is correctly matched with forceful strokes on the Pakhawaj and energetic string plucking. These powerful sounds reflect the aggressive and tumultuous nature of the emotion. Other matches are incorrect: Veera needs energy, not soft melodies; Karuna requires slow and deep tones, not fast solos; and Shanta needs meditative, steady sounds rather than loud and chaotic drumming.

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238. (C) Both Cause and Effect are true, and the Cause logically leads to the Effect.
In classical poetry, the phonetic texture created by specific syllable arrangements directly supports the musical Laya and Swara. This phonetic quality helps to amplify the intended Rasa, as the sounds themselves carry emotional weight. The cause regarding phonetic combinations logically explains how the structure of the language enhances the musical delivery, ensuring a more powerful and unified aesthetic impact.

239. (B) The interrelation of Fine Arts and the socio-cultural embedding of musical aesthetics
A painting of Tansen performing for Emperor Akbar is a prime example of the interrelation of fine arts and the socio-cultural embedding of music. It shows how painting can capture the historical and aesthetic context of a musical performance. This integration highlights that arts in the medieval period were not separate but worked together to celebrate cultural achievements and provide a holistic record.

240. (B) Abhinavagupta – Mimamsa (Ritual Action)
Abhinavagupta's interpretation of the Rasa Sutra is known as Abhivyaktivada, focusing on the manifestation of latent impressions. He did not follow the Mimamsa school's focus on ritual action; instead, he drew heavily from Kashmir Shaivism. The other pairings—Lollata with Utpattivada, Bhattanayaka with Bhuktivada, and Shankuka with Anumitivada—are all historically accurate and correctly describe the major early commentaries on Bharata's formula.

241. (B) The Dhyana Mantras, the Raga's emotional core, and visual symbols used.
To critically assess a Ragamala series, a researcher must understand the Dhyana Mantras, the Raga's emotional core, and the visual symbols used. Technical details like pigments or commercial success are secondary to the iconographic and musicological knowledge required to decode the paintings. This multidisciplinary competency is essential for grasping the profound synthesis of music, poetry, and visual art in this genre.

242. (A) The transcendent, spiritual bliss experienced during the consummation of Rasa
In Indian aesthetics, Ananda refers to the transcendent, spiritual bliss experienced during the consummation of Rasa. It is more than just amusement or physical entertainment; it is an ego-less state of pure joy that elevates the consciousness of the spectator. This sense of bliss is the ultimate goal of all artistic endeavors, marking the successful realization of the aesthetic essence.

243. (C) Statement I is true but Statement II is false
Arthur Schopenhauer did classify arts into a hierarchy based on how they objectify the Will. However, he placed music at the very top of this hierarchy, not the bottom, because he believed it directly copies the Will itself. While the first statement about his hierarchical approach is true, the second statement is false as it misrepresents the exalted and supreme status assigned.

244. (D) Bharata Muni
Bharata Muni is universally considered the pioneer who formulated the Rasa Sutra in his ancient encyclopedic text, the Natyashastra. This formula provides the technical definition of how aesthetic experience is produced through the combination of its various components. His work laid the groundwork for all subsequent Indian thought on dramaturgy and aesthetics, making him the central figure in classical arts.

245. (C) The metrical structure, rhythm, and arrangement of syllables in a poetic composition
Chhanda refers to the metrical structure, rhythm, and specific arrangement of syllables in a poetic composition. It provides the essential rhythmic grid for the lyrics, ensuring a consistent and structured flow. In music, Chhanda helps the vocalist synchronize the words with the musical cycle, enhancing the emotional delivery and the overall aesthetic impact of the performance by providing rhythmic precision.

246. (B) He authored comprehensive volumes comparing Indian and Western aesthetics, highlighting their philosophical differences and parallels.
K.C. Pandey is a renowned scholar famous for his comprehensive volumes that compare Indian and Western aesthetics. His work highlights the deep philosophical differences and the parallels between these two traditions. By providing a rigorous comparative framework, he helped scholars understand the unique strengths of both

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systems and elevated the global study of Indian aesthetic theory through detailed and scholarly analysis.

247. (D) Unconscious, involuntary biological processes
Vatsyayana's sixty-four Kalas include diverse skills such as archery, culinary arts, and even magic. These are all activities that require specialized knowledge and practice. However, unconscious and involuntary biological processes, such as breathing or digestion, are not considered Kalas. The term "Kala" is strictly reserved for those skilled arts and crafts that a person learns and refines as part of a cultured.

248. (A) Bhakti / Karuna / Shanta
A Khayal in Raga Bhairavi, characterized by its use of all Komal Swaras and lyrics of divine surrender, would primarily evoke Bhakti, Karuna, or Shanta Rasas. The melody and theme work together to create a sense of devotion, pathos, and profound tranquility. This combination is a hallmark of the Raga's versatile but deeply spiritual and emotional character within the Indian classical tradition.

249. (C) That Western and Indian classical traditions both historically recognized the profound interrelation of performing arts to achieve deep aesthetic impact
Ancient Greek drama, which integrated choral singing, dancing, and musical accompaniment to evoke Catharsis, demonstrates that the interrelation of fine arts is a universal historical concept. Both Western and Indian traditions recognized that combining poetry, music, and movement creates a more profound aesthetic impact. This case highlights the shared human understanding across cultures of how multidisciplinary performance achieves emotional release.

250. (C) Both Cause and Effect are true, and the Cause logically leads to the Effect.
Universal principles such as rhythm, balance, and emotional resonance are shared across all art forms, providing a foundation for their interrelation. This allows a poem to inspire a melody, which in turn can lead to a dance or a painting. The cause regarding these shared principles logically explains why fine arts are seamlessly interconnected, allowing for a rich and multifaceted exchange.

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251. (B) It occurs through the structural combination of distinct elements
Bharata's formulation establishes that aesthetic experience occurs through the structural combination of distinct elements within a performance. This process ensures that the realization is not arbitrary but follows systematic application. Understanding these foundational principles allows researchers to decode how artistic elements culminate in a profound aesthetic state within classical traditions.

252. (A) As an underlying aesthetic blueprint dictating audience connection
Researchers perceive these principles as a foundational aesthetic blueprint that dictates the connection between an audience and an artistic presentation. This structured framework allows for a systematic evaluation of how specific aesthetic states are evoked. By following these rigorous guidelines, artists ensure their work is evaluated successfully based on traditional metrics of classical performance success.

253. (C) To accommodate varying artistic dimensions in performance
While the earliest systematized principles were outlined by Bharata, subsequent scholars expanded this framework to accommodate diverse artistic dimensions. This expansion ensures that the principles remain relevant across varying performance types. Such developments allow the aesthetic realization to maintain its structural integrity while adapting to the complex and evolving needs of different classical artistic presentations.

254. (D) The principles of Rasa according to Bharata and others
In scenarios evaluating classical traditions, adherence to the principles established by Bharata and other scholars serves as the primary metric for success. This adherence signifies that the performance follows a deliberate orchestration of elements. By following these structural guidelines, the artistic presentation achieves a level of refinement that is recognized as successful within the academic study of aesthetics.

271. (C) The aesthetic framework of the musical composition
The aesthetic framework of a musical composition dictates that tala, chhanda, and lyrics must operate in absolute synchronization to generate the desired Rasa. This synchronization ensures that the rhythmic, metrical, and textual elements work together as a cohesive system. Without this alignment, the resulting aesthetic experience becomes fragmented, failing to achieve the intended emotional impact on the listening audience.

272. (B) That cycles provide a necessary rhythmic foundation
Scholars observe that the cyclical time patterns of tala provide a necessary rhythmic foundation that heightens the aesthetic experience. This foundation is essential for supporting the other structural components of the music. By investigating this relationship, researchers can see how the rhythmic cycle grounds the performance, allowing the intended Rasa to manifest through a cohesive and well-structured temporal framework.

273. (D) Its metrical arrangement of syllables dictates structural pacing
Chhanda plays a vital role in aesthetic realization by using the precise metrical arrangement of syllables to dictate the required structural pacing. This metrical structure ensures that the presentation follows a specific rhythm that aligns with the intended Rasa. Scholars analyze this relationship to understand how syllables and meter collaborate to maintain the structural integrity and pacing of the musical composition.

274. (A) The resulting Rasa is fragmented
If the lyrics contradict the inherent mood established by the tala and chhanda, the resulting Rasa becomes fragmented. This occurs because the semantic meaning fails to collaborate with the rhythmic and metrical structures. For a successful aesthetic realization, all textual and rhythmic elements must work in harmony, as any contradiction disrupts the cohesive structural alignment required for the experience.

275. (C) The cohesive alignment of the rhythm, framework, and text
The successful manifestation of Rasa strictly depends on the cohesive structural alignment of rhythm, the metrical framework, and the semantic text. These three components must operate as an interdependent system within the composition. Researchers conclude that this alignment is essential for ensuring that the desired aesthetic state is palpably experienced by the audience, reflecting a highly synchronized and structured artistic process.

276. (A) Spiritual and philosophical frameworks
In the framework provided by Indian Philosophers, artistic beauty and emotional realization are intrinsically linked to spiritual and philosophical frameworks. This perspective suggests that art is not merely ornamental but serves a deeper purpose. By examining these links, researchers find that aesthetics in this tradition involves a methodology aimed at achieving a unified experience rooted in profound philosophical guidelines.

277. (D) Elevating human consciousness
The profound structural methodology found in the aesthetics of Indian Philosophers is specifically aimed at elevating human consciousness. This goal transcends surface-level ornamentation and focuses on the internal experience of the audience. By following rigorous philosophical guidelines, the creation of art becomes a tool for spiritual and intellectual elevation, ensuring that the aesthetic realization has a lasting impact on individuals.

278. (B) The internal realization of the audience
Principles of aesthetics according to Indian Philosophers prioritize the internal realization of the audience over the physical presentation of the artwork. This approach emphasizes that the true value of art lies in the evoked experience rather than just visual or auditory qualities. Consequently, artists follow specific philosophical metrics to ensure that their work facilitates this deep, internal realization for the observer.

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263. (C) The eventual manifestation of Rasa cannot occur
The manifestation of Rasa cannot occur without the initial presence of Bhava, as the latter provides the foundation for aesthetic development. Without this generative material, the transition to a culminating experience is impossible. Consequently, the effectiveness of an artistic performance depends heavily on the presence and management of Bhava to ensure the successful realization of the intended aesthetic state.

264. (D) As a deliberately engineered artistic process
In an academic framework, the interplay between these two states is viewed as a deliberately engineered artistic process. This dynamic involves the systematic cultivation of raw thematic elements to achieve a specific result. By analyzing this relationship as an engineered process, scholars can better evaluate how artists manage the transition between emotional representation and the final reception of aesthetic experience.

265. (A) A methodology for understanding the aesthetic trajectory
The conceptual duality of Bhava and Rasa offers scholars a comprehensive methodology for understanding the aesthetic trajectory. This framework maps the movement from initial emotional states to the final reception by the audience. Such a methodology is essential for evaluating the structural integrity of performances, as it highlights how emotional material is transformed through systematic artistic processing into a realized state.

266. (B) The precise intonation of swara and the regulated tempo of laya
The precise intonation of swara and the regulated tempo of laya are fundamental requirements for establishing a targeted aesthetic state in music. These elements provide the necessary framework for evoking the intended Rasa. Academic scenarios reveal that without these precise and regulated components, the structural integrity of the musical performance is compromised, preventing the accurate realization of the aesthetic experience.

267. (B) How specific tonal placements influence the aesthetic outcome
Researchers evaluate Rasa in relation to swara to determine how specific tonal placements influence the aesthetic outcome of a performance. This systematic analysis helps scholars understand the direct relationship between pitch and emotion. By studying these tonal placements, academics can quantify the structural success of a composition, ensuring that the intonation aligns perfectly with the intended realization of aesthetic gravity.

268. (A) How manipulation of musical tempo contributes to aesthetic gravity
Analyzing Rasa in relation to laya demonstrates how the deliberate manipulation of musical tempo contributes to the aesthetic gravity of a presentation. The regulated pacing of a performance is essential for maintaining the intended emotional state. Scholars observe that tempo serves as a fundamental component of the musical framework, where even minor alterations can significantly impact the resulting aesthetic experience.

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269. (C) A case study of a formal composition
A case study of a formal composition serves to illustrate the necessity for practitioners to perfectly synthesize swara and laya. This synthesis ensures that the intended Rasa is evoked accurately during a performance. By examining formal compositions, researchers can see how the structural relationship between tonal placement and tempo is strictly proportional, maintaining the overall efficacy of the aesthetic realization.

270. (D) It fundamentally disrupts the resulting Rasa
A minor alteration in swara or a sudden shift in laya fundamentally disrupts the resulting Rasa of a musical performance. This disruption occurs because the relationship between these structural elements and the aesthetic state is strictly proportional. Such changes compromise the structural integrity of the work, demonstrating that precise intonation and regulated tempo are vital for achieving the intended outcome.

comprehension and highlights the overwhelming scale and force of nature.

221. (C) It is divided into Alambana and Uddipana.
Vibhava refers to the determinants or causes that trigger an emotion in an aesthetic context. It is divided into two primary categories: Alambana Vibhava, the primary object or character, and Uddipana Vibhava, the environmental excitants that enhance the feeling. It is not the final result of the process, but rather the starting point that provides the necessary stimulus for the manifestation of Rasa.

222. (D) Laukika
The Natyashastra recognizes four distinct types of Abhinaya: Angika, Vachika, Aharya, and Sattvika. Laukika refers to "ordinary" or "worldly" behavior and is not one of the specialized artistic categories of expression described in Bharata's system. Understanding these four pillars is fundamental for analyzing the comprehensive communicative techniques used in classical Indian theater and dance to manifest the desired aesthetic experience.

223. (A) Raudra / Veera
A painting that uses aggressive red colors, sharp angular lines, and depicts a chaotic battlefield is visually manifesting Raudra or Veera Rasa. These formal elements and thematic subjects combine to create an atmosphere of intensity and conflict. This approach contrasts sharply with the serene motifs of Shanta or the soft, romantic hues and curves associated with Shringara Rasa in painting.

224. (B) Susanne Langer
The view that music is brilliant because its formal structure and tonal balance represent a high level of rationality and feeling, independent of lyrics, strongly echoes Susanne Langer's philosophy. She argued that music is a "presentational symbol" that articulates the morphology of feeling. This perspective values the structural and symbolic power of pure sound as a direct reflection of human life.

225. (C) Both Cause and Effect are true, and the Cause logically leads to the Effect.
The ancient Indian education system encouraged the learning of multiple Kalas, fostering a highly integrated aesthetic sensibility. This meant that specialists in one art form had a deep understanding of others. The cause regarding this multidisciplinary focus logically leads to the effect of a unified cultural life where different art forms were seen as interconnected and mutually reinforcing in their expression.

226. (A) The 9 classical aesthetic flavors or emotions
The term 'Navarasa' refers to the nine classical aesthetic flavors or emotions that form the core of Indian dramaturgy and aesthetics. These include Shringara, Hasya, Karuna, Raudra, Veera, Bhayanaka, Bibhatsa, Adbhuta, and the later-added Shanta. This system provides a comprehensive framework for understanding how different emotional states are expressed and relished in theater, dance, music, and the various visual fine arts.

227. (A) P-3, Q-4, R-2, S-1
Aristotle is associated with Catharsis, the emotional purification through tragedy. Immanuel Kant is linked to disinterested satisfaction in beauty. G.W.F. Hegel proposed that art is the sensuous manifestation of the Absolute Idea. Susanne Langer distinguished between discursive and presentational symbolism, focusing on how music represents the forms of feeling. These pairings represent the essential contributions of each thinker to Western aesthetics.

228. (D) The involuntary, spontaneous physical manifestations of a deeply felt emotion.
Sattvika Bhavas are involuntary and spontaneous physical manifestations that result from a performer's deep immersion in an emotion. Examples include sudden sweating, trembling, or the shedding of tears. Unlike intentional gestures or costumes, these reactions are believed to come from the core of the being, making them authentic and powerful signs of the character's internal psychological state during an artistic performance.

229. (A) Both Statement I and Statement II are true
The Natyashastra unequivocally states that Rasa is the essential soul of any dramatic or musical performance. According to Bharata Muni, no aesthetic meaning or appeal can proceed without the presence of Rasa. Both statements

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279. (C) To understand the art form's intended structural purpose
Applying specific criteria defined by Indian Philosophers is necessary to understand the intended structural purpose of traditional arts. These localized metrics provide a precise way to evaluate the art form beyond its surface appearance. By using these criteria, scholars can ensure that their evaluation accounts for the integration of artistic technique and the profound philosophical intent behind the work's creation.

280. (D) A systematized integration of technique and philosophical intent
The Indian philosophical approach to aesthetics relies on a systematized integration of artistic technique and profound philosophical intent. This combination ensures that the creation process is governed by rigorous guidelines. Scholars emphasize that this integration is what allows for a unified aesthetic experience, proving that the tradition is built on a highly structured methodology linking the artist's skill with spiritual goals.

281. (A) Formal properties, objective beauty, and rational analysis
Aesthetics according to Western Philosophers frequently emphasizes formal properties, objective beauty, and the rational analysis of artistic creation. This framework focuses on the intellectual reception of the artwork and its relationship with empirical reality. By prioritizing these elements, the Western tradition provides a methodology for evaluating art based on logical principles, structural harmony, and the measurable success of the form.

282. (B) Structural harmony, proportion, and intellectual reception
When applying the framework of Western aesthetics, researchers focus heavily on structural harmony, proportion, and the intellectual reception of the artwork. This perspective provides critical tools for dissecting performances based on formalistic principles. Such an analysis ensures that the artwork is measured against criteria of beauty and value that have been systematically defined and redefined by various philosophical movements.

283. (B) The relationship between the art object and empirical reality
In evaluating art through the perspective of Western Philosophers, the primary concern is often the relationship between the art object and empirical reality. This focus allows academic critics to analyze how well the work represents or interacts with the physical world. This objective approach utilizes rational structuralism to measure artistic success, focusing on the formal beauty and interpretation of forms.

284. (A) Redefined the criteria for beauty and artistic value
Different philosophical movements within the Western tradition have systematically redefined the criteria for beauty and artistic value over time. This ongoing redefinition provides researchers with various critical analytical tools for measurement. By applying these evolving standards, scholars can evaluate art through different lenses, while still maintaining a focus on formal properties, logical principles, and the intellectual reception of works.

285. (C) Rational structuralism, formal beauty, and interpretation
The study of aesthetics according to Western Philosophers measures the success of an artwork through rational structuralism, formal beauty, and the intellectual interpretation of artistic forms. This lens allows for a rigorous and objective analysis of the work's formal properties. By utilizing these critical tools, researchers can dissect the structural harmony and proportion that define the value of an artwork.

286. (D) A structural guide to a multidimensional skill set
In historical pedagogy, the knowledge of 64 kalas according to Vatsyayan serves as a structural guide to the multidimensional skill set expected of a cultivated individual. This comprehensive framework highlights the diverse capabilities required for cultural refinement. Scholars observe that the inclusion of these specific arts ensures that an individual's education was both holistic and systematically organized for society.

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287. (C) Systematized and categorized for holistic development
The acquisition of skills within the framework of the 64 kalas was characterized as being systematized and categorized for holistic development. This process ensures that the development of an individual was not left to chance but followed a rigorous curriculum. By mastering these diverse disciplines, individuals could achieve a high standard of both aesthetic and practical proficiency within society.

288. (B) To understand standards of aesthetic and practical proficiency
Scholars utilize this knowledge when evaluating historical texts to understand the societal standards of aesthetic and practical proficiency during that period. The categorization provides insight into what was considered a complete education. By analyzing these standards, researchers can determine the level of cultural refinement expected of individuals and how these skills contributed to the overall functioning of ancient society.

289. (D) Both fine arts and utilitarian crafts
The extensive categorization of the 64 kalas includes both fine arts and utilitarian crafts, indicating a highly structured approach to human capability. This combination reflects the breadth of skills considered necessary for a well-rounded person. By including both artistic and practical disciplines, the framework ensures that individuals possess a versatile skill set that addresses all aspects of cultural life.

290. (A) A sophisticated case of curriculum design fundamental to refinement
An academic examination of this knowledge reveals a sophisticated case of curriculum design fundamental to achieving societal and cultural refinement. The mastery of these prescribed skills follows a deliberate and categorized structure. This reveals that ancient Indian education was highly organized, aiming to produce individuals who were proficient across a wide range of diverse, and culturally significant artistic fields.

291. (C) The intersection of visual and musical aesthetics
A unique intersection of visual and musical aesthetics is observed through the history of Raga-Ragini Paintings and Raga Dhayana. This intersection demonstrates how auditory musical structures can be translated into visual and meditative forms. Researchers study this synthesis to understand the interconnected tradition that allows for the preservation of complex musical identities through synchronized and targeted visual artistry.

292. (A) A framework providing a personified image of a scale
Raga Dhayana serves as the contemplative framework within this artistic tradition, providing a personified image of a musical scale. This image is subsequently manifested in Raga-Ragini Paintings. By acting as a meditative guide, Raga Dhayana ensures that the visual representation remains structurally aligned with the auditory characteristics and mood of the specific musical Raga being depicted by the artist.

293. (D) Profound knowledge of the musical theory
To execute a successful visual representation in Raga-Ragini Paintings, a painter must possess profound knowledge of the musical theory. This expertise is required to accurately depict the specific mood and characteristics of the Raga. The process is highly regulated, demanding that the artist understand the interdisciplinary synthesis between the auditory musical scale and its corresponding visual and meditative manifestation.

294. (B) Structural adherence required to depict specific moods
When evaluating this history, researchers focus on the strict structural adherence required to accurately depict the specific mood and characteristics of the musical Raga. This adherence ensures that the visual work remains faithful to its auditory source. Scholars analyze this process to understand how practitioners synthesized different artistic mediums through a rigorous methodology, achieving peak interdisciplinary and cultural artistic synthesis.

295. (C) Preserving musical identities through artistry and descriptions
Researchers conclude that this interconnected tradition established a rigorous methodology for preserving and conveying complex musical identities through synchronized visual artistry.

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By using meditative descriptions alongside paintings, the tradition ensures that musical characteristics are accurately represented. This comprehensive approach provides a methodology for the successful manifestation of Ragas in a form that is both visually and auditorily structurally cohesive.

296. (D) They function as a cohesive, interconnected structural system
The interrelation of Fine Arts demonstrates how disparate disciplines like music, painting, and dance function as a cohesive, interconnected structural system. This perspective reveals that these arts are not isolated but work together to produce an integrated aesthetic experience. Scholars observe that this system allows for a synchronized transfer of principles, where each form enhances and supports the others.

297. (A) To evaluate how elements from one art form enhance and support the other
Researchers utilize this principle to evaluate how elements from one art form systematically enhance and support another within multidisciplinary performances. This analysis allows for a better understanding of how different mediums collaborate. By applying this principle, scholars can observe the deliberate fusion of artistic elements, which is often necessary for achieving the highest form of realized aesthetic experience.

298. (B) Permeable, allowing transfer of aesthetic principles
A specific case study reveals that the boundaries between different fine arts are highly permeable, allowing for a synchronized transfer of aesthetic principles. This permeability enables the integration of multiple mediums into a single performance. Scholars find that this flexibility is key to the functioning of a larger, unified network where visual, musical, and physical elements combine to create depth.

299. (B) Dependencies between visual spatiality and musical temporality
Applying the theory of the interrelation of Fine Arts allows scholars to map the structural dependencies between visual spatiality and musical temporality. This mapping reveals how different artistic dimensions rely on one another to achieve a cohesive result. These dependencies provide academics with a robust analytical lens for evaluating the integrity and effectiveness of complex, multidisciplinary, and integrated aesthetic expressions.

300. (A) They are not isolated but operate within a unified network
The study of the interrelation of Fine Arts confirms that individual artistic disciplines are not isolated but operate within a larger, structurally unified network. This network is designed to produce a profound and integrated aesthetic experience. Such findings prove that the highest forms of artistic realization depend on the deliberate fusion of multiple mediums to create a cohesive, synchronized whole.

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CHAPTER 04

Research Methodology and Pedagogy, Avenues, Interdisciplinary aspects and Modern Technology

1. Which of the following best defines "Methodology" in the context of music research?
(A) A comprehensive final compilation of all primary data and bibliography
(B) A theoretical analysis of the methods applied to a field of study
(C) A specific process focused on gathering original acoustic records
(D) A chronological listing of historical events and musical figures

2. Given below are two statements regarding the review of literature in musicology:
Statement I: A review of literature helps in identifying the research gap in musicology.
Statement II: A review of literature is primarily conducted after the data analysis phase is completed.
In the light of the above statements, choose the most appropriate answer from the options given below:
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

3. Given below are certain statements regarding the selection of a suitable research topic in music:
I. It should be feasible within the given timeframe.
II. It should contribute new knowledge or perspectives to music.
III. It must exclusively rely on secondary data.
IV. It requires the availability of relevant literature and sources.
Which of the above statements is/are correct?
(A) I, II, and III only
(B) II, III, and IV only
(C) I, II, and IV only
(D) I, III, and IV only

4. Which of the following is NOT an essential component of a research synopsis in music?
(A) Title of the research problem
(B) Proposed methodology
(C) Brief review of literature
(D) Complete final data analysis

5. Given below are two statements, one is labelled as Assertion (A) and the other is labelled as Reason (R):
Assertion (A): Primary data is crucial for empirical research in music therapy.
Reason (R): Primary data consists of original information collected specifically for the research at hand.
In the light of the above statements, choose the most appropriate answer:
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

6. What is the most appropriate primary purpose of indexing in a music research project report?
(A) The statistical evaluation of all quantitative musical data
(B) An alphabetical list of names and terms with page numbers
(C) A complete list of all secondary books and journals consulted

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(D) The detailed summary of the main results found in the report

7. Given below is a matching question. Match List I with List II:
List I: (Interdisciplinary Music Area)
P. Music and Physics
Q. Music and Psychology
R. Music and Economics
S. Music and Philosophy
List II: (Core Concept)
1. Cognitive responses to ragas
2. Aesthetics and epistemology of sound
3. Acoustics and frequency measurement
4. Royalties and music industry models
Choose the correct option:
(A) P-3, Q-1, R-4, S-2
(B) P-1, Q-3, R-2, S-4
(C) P-3, Q-2, R-1, S-4
(D) P-2, Q-4, R-3, S-1

8. A researcher notices that implementing specific ragas during hospital recoveries reduces patients' stress levels. This observation represents which cause-and-effect relationship?
(A) Cause: playing ragas; Effect: reduced stress
(B) Cause: reduced stress; Effect: playing ragas
(C) Cause: hospital recovery; Effect: playing ragas
(D) Cause: researcher observation; Effect: hospital recovery

9. Arrange the standard steps of the music research process in the correct chronological order:
I. Preparation of synopsis
II. Identification of research problem
III. Report writing
IV. Data collection
V. Analysis of data
(A) II, I, IV, V, III
(B) I, II, V, IV, III
(C) II, IV, I, V, III
(D) I, IV, II, III, V

10. Which of the following is a correctly matched pair regarding music research?
(A) Bibliography - A list of cited and consulted materials
(B) Primary Source - A modern textbook on ancient history
(C) Secondary Source - A manuscript by a medieval scholar
(D) Hypothesis - The final concluded result of the study

11. Which term defines the academic study of music in its cultural context?
(A) Bio-acoustics
(B) Music Therapy
(C) New Organology
(D) Ethnomusicology

12. Given below are two statements regarding modern technology in music:
Statement I: Electronic equipment such as the synthesizer has entirely replaced traditional instruments in Indian classical concerts.
Statement II: Computers and the internet have expanded the avenues for music archival and global dissemination.
In the light of the above statements, choose the most appropriate answer:
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

13. Given below are certain statements about post-independence trends in Indian music:
I. The establishment of institutional music education systems (Gharana to University).
II. The decline of the patronage of princely states.
III. Complete abandonment of the Guru-Shishya parampara.
IV. The rise of All India Radio as a major patron of classical music.
Which of the above statements is/are correct?
(A) I, II, and III only
(B) I, II, and IV only
(C) II, III, and IV only
(D) I, III, and IV only

14. Which of the following statements regarding the interdisciplinary study of Music and Mathematics is INCORRECT?
(A) Musical intervals can be expressed as specific ratios

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(B) I, II, and IV only
(C) II, III, and IV only
(D) I, III, and IV only

44. Which of the following topics is LEAST likely to fall under the interdisciplinary study of Music and Physics?
(A) The resonating properties of the sitar's sympathetic strings
(B) The measurement of cent values for various shrutis
(C) The calculation of wavelengths of different swaras
(D) The psychological healing effects of spiritual chanting

45. Given below are two statements, one is labelled as Assertion (A) and the other is labelled as Reason (R):
Assertion (A): The post-independence era saw a significant shift in music pedagogy from the traditional Gurukul system to institutional university setups.
Reason (R): The abolishment of princely states led to a loss of royal patronage, necessitating democratic and institutional avenues for music education.
In the light of the above statements, choose the most appropriate answer:
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

46. What is the most appropriate meaning of a "Hypothesis" in musicological research?
(A) A proven fact regarding ancient scales
(B) A tentative assumption that needs to be tested
(C) The final chapter of a research dissertation
(D) The index of musical terms and names used

47. Given below is a matching question. Match List I with List II:
List I: (Research Term)
P. Ontology
Q. Epistemology
R. Methodology
S. Pedagogy
List II: (Definition)
1. The study of teaching methods
2. The study of the nature of being/existence
3. The theory of knowledge and how we know things
4. The system of methods used in a particular area of study
Choose the correct option:
(A) P-2, Q-3, R-4, S-1
(B) P-3, Q-2, R-1, S-4
(C) P-4, Q-1, R-2, S-3
(D) P-1, Q-4, R-3, S-2

48. If a researcher is studying how digital pitch correction affects audiences, which outcome represents the primary "effect"?
(A) The invention of digital pitch correction
(B) Unrealistic expectations of vocal perfection
(C) The general decline of instrumental music
(D) The active promotion of live music concerts

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49. Arrange the following steps of conducting a literature review in chronological order:
I. Synthesizing the gathered information
II. Formulating search keywords
III. Searching databases and library catalogs
IV. Reading and evaluating the selected sources
(A) II, III, IV, I
(B) III, II, I, IV
(C) II, IV, III, I
(D) IV, II, III, I

50. Which of the following is a correctly matched pair regarding new trends in Indian music?
(A) Fusion Music - Strict adherence to traditional Dhrupad rules
(B) E-learning - Studying music through online platforms
(C) SPIC MACAY - An application for editing digital audio files
(D) Gharana System - A newly invented modern software program

51. In research methodology, what is meant by "Empirical Research"?
(A) Research based on imagination and fiction
(B) Research that copies existing textbook content
(C) Research relying on observed phenomena from experience
(D) Research that only focuses on historical

mechanisms.

Statement II: Music therapy is exclusively based on religious chanting and has no scientific basis.

In the light of the above statements, choose the most appropriate answer:

(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

23. Given below are certain statements regarding the preparation of a research synopsis:

I. It serves as a blueprint for the entire research project.
II. It includes a tentative chapterization scheme.
III. It must contain the final conclusions of the research.
IV. It outlines the aims and objectives of the study.

Which of the above statements is/are correct?

(A) I, II, and III only
(B) I, III, and IV only
(C) I, II, and IV only
(D) II, III, and IV only

24. Which of the following concepts is an EXCEPTION to the quantitative methodology in music research?

(A) Statistical analysis of survey data gathered from listeners
(B) Ethnographic observation of a specific folk community
(C) Frequency analysis of a musical instrument's overtones
(D) Measuring decibel levels of concert acoustics at venues

25. Given below are two statements, one is labelled as Assertion (A) and the other is labelled as Reason (R):

Assertion (A): The invention of the electronic Tanpura has significantly changed practice routines for Indian classical musicians.

Reason (R): The electronic Tanpura provides a consistent and instantly accessible drone without the need for manual tuning or an accompanist.

In the light of the above statements, choose the most appropriate answer:

(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

26. Which of the following is the most appropriate definition of "Interdisciplinary Research" in music?

(A) Integrating concepts from music and another distinct discipline
(B) Studying vocal and instrumental music styles simultaneously
(C) Focusing purely on the historical evolution of one specific raga
(D) Comparing two different gharanas of traditional Hindustani music

27. Given below is a matching question. Match List I with List II:

List I: (Modern Technology)

P. MIDI
Q. Metronome/Teental App
R. Pitch Monitor App
S. Online Archives

List II: (Application in Music)

1. Visualizing swara accuracy
2. Accessing historical recordings
3. Digital instrument communication standard
4. Laya and rhythm practice

Choose the correct option:

(A) P-3, Q-4, R-1, S-2
(B) P-4, Q-3, R-2, S-1
(C) P-1, Q-2, R-3, S-4
(D) P-2, Q-1, R-4, S-3

28. Increased reliance on internet-based music tutorials has led to a decrease in face-to-face Guru-Shishya interactions. What is the cause in this scenario?

(A) Decrease in Guru-Shishya interactions
(B) Availability of physical music schools
(C) Change in the quality of music
(D) Reliance on internet-based music tutorials

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(B) Laya structures involve arithmetic permutations
(C) Polyrhythms can be analyzed using numerical fractions
(D) Math has no relevance to Shruti or Swara placement

15. Given below are two statements, one is labelled as Assertion (A) and the other is labelled as Reason (R):
Assertion (A): Interdisciplinary research combining music and literature focuses on lyrical content and poetic meters.
Reason (R): Prabandha, Dhrupad, and Thumri all have strong textual and poetic foundations that determine their musical structure.
In the light of the above statements, choose the most appropriate answer:
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

16. A researcher wishes to study the emotional impact of Raag Darbari on listeners. Which specific interdisciplinary area must the researcher be competent in, besides musicology?
(A) Economics
(B) Psychology
(C) Physics
(D) Mathematics

17. Given below is a matching question. Match List I with List II:
List I: (Research Component)
P. Research Problem
Q. Data Collection
R. Bibliography
S. Plagiarism
List II: (Description)
1. Using someone else's work without proper acknowledgment
2. The specific issue or gap the study aims to address
3. Gathering relevant primary and secondary information
4. Alphabetical listing of sources used
Choose the correct option:
(A) P-2, Q-3, R-4, S-1
(B) P-3, Q-2, R-1, S-4
(C) P-4, Q-1, R-2, S-3
(D) P-1, Q-4, R-3, S-2

18. If a researcher is analyzing the impact of digital streaming platforms on the livelihood of classical musicians, which concept application is central to this study?
(A) Music and Economics
(B) Music and Religion
(C) Music and Physics
(D) Music and Philosophy

19. Arrange the following technological developments in music in chronological order:
I. Invention of the Gramophone
II. Development of digital audio workstations (DAWs)
III. Introduction of cassette tapes
IV. Streaming services (e.g., Spotify)
(A) I, III, II, IV
(B) III, I, II, IV
(C) I, II, III, IV
(D) I, III, IV, II

20. Which of the following is an INCORRECT pair regarding data sources in music?
(A) Primary Source - Interview with a living maestro
(B) Secondary Source - A peer-reviewed journal article on historical texts
(C) Secondary Source - A published biography of a musician
(D) Primary Source - An encyclopedia of music

21. What is meant by "Review of Literature" in the context of research pedagogy?
(A) Writing a new creative literary novel on the history of music
(B) Reviewing the grammar of the specific language used in the thesis
(C) Critically analyzing existing publications related to the research
(D) Composing complex literature-based musical suites for orchestra

22. Given below are two statements regarding music therapy:
Statement I: Music therapy requires the practitioner to have knowledge of both music and psychological/physiological healing

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directions easily
(C) Using poetic language that masks the actual subject matter
(D) Ensuring it is concise and reflects the scope of the study

37. Given below is a matching question. Match List I with List II:
List I: (Post-Independence Institution)
P. Sangeet Natak Akademi
Q. All India Radio
R. University Music Departments
S. ICCR (Indian Council for Cultural Relations)
List II: (Associated Function)
1. Broadcasting and popularizing classical music
2. National recognition and archiving of performing arts
3. Promoting Indian music internationally
4. Formalizing music degrees and academic research
Choose the correct option:
(A) P-2, Q-1, R-4, S-3
(B) P-1, Q-2, R-3, S-4
(C) P-4, Q-3, R-2, S-1
(D) P-2, Q-4, R-1, S-3

38. A researcher finds that a specific raga evokes feelings of devotion, but only among listeners familiar with its cultural context. This indicates a cause-effect relationship deeply mediated by:
(A) Pure physics of sound frequencies
(B) Cultural conditioning and psychology
(C) Complex mathematical laya ratios
(D) Personal economic background

39. Arrange the following historical developments in Indian musicology in chronological order:
I. Establishment of Bhatkhande Music Institute
II. Writing of the Natya Shastra
III. Formation of the Sangeet Natak Akademi
IV. Introduction of internet-based music streaming
(A) II, I, III, IV
(B) I, II, III, IV
(C) II, III, I, IV
(D) I, III, II, IV

40. Which of the following is an INCORRECT pair regarding the format of a research project?
(A) Title Page - Contains name of topic and researcher
(B) Preface - A brief introduction written by the author
(C) Glossary - List of technical terms with definitions
(D) Table of Contents - Contains detailed raw data charts

41. What is the defining characteristic of "Qualitative Data" in music research?
(A) It consists purely of numerical values and statistics
(B) It deals exclusively with frequency measurements in Hertz
(C) It involves descriptive data such as interview transcripts
(D) It requires no formal analysis of any gathered information

42. Given below are two statements regarding Music and Philosophy:
Statement I: The concept of "Nada Brahman" is a core philosophical concept linking sound to the ultimate reality in Indian traditions.
Statement II: Philosophy in music only deals with the financial logistics of concert management.
In the light of the above statements, choose the most appropriate answer:
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

43. Given below are certain statements regarding bibliography in a music research project:
I. It lists the sources referred to in the research.
II. It should be formatted according to a standard style (e.g., APA, MLA).
III. It is typically placed at the very beginning of the thesis.
IV. It provides credibility to the research work.
Which of the above statements is/are correct?
(A) I, II, and III only

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(D) Music and Regional Economics

59. What is the fundamental purpose of writing a "Synopsis" before starting actual research?
(A) To receive the final academic degree immediately
(B) To publish the proposal as a full-length book
(C) To outline the plan and feasibility to a committee
(D) To bypass the entire data collection phase of study

60. Which of the following is an INCORRECT pair regarding post-independence trends?
(A) Institutionalization - Establishment of music colleges
(B) Democratization - Music becoming accessible to the masses
(C) Globalisation - Indian music fusion with Western genres
(D) Patronage - Solely reliant on ancient historical rulers

61. In research terminology, what does "Plagiarism" mean?
(A) Translating a scholarly work with permission
(B) Summarizing multiple sources into a review
(C) Using someone else's work without proper citation
(D) Quoting an author and providing a valid footnote

62. Given below are two statements regarding the interdisciplinary area of Music and Culture:
Statement I: Folk music primarily reflects the socio-cultural traditions, rituals, and daily lives of a community.
Statement II: Music exists completely independent of the cultural context of the society producing it.
In the light of the above statements, choose the most appropriate answer:
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

63. Given below are certain statements about formatting a research project report:
I. It requires a title page and an acknowledgment section.
II. Chapterization should follow a logical flow of arguments.
III. References are entirely optional and informal.
IV. Data analysis must precede the final conclusion chapter.
Which of the above statements is/are correct?
(A) I, II, and III only
(B) I, II, and IV only
(C) II, III, and IV only
(D) I, III, and IV only

64. Which of the following variables is an EXCEPTION when researching the acoustic properties of an instrument?
(A) Frequency of the strings
(B) Aesthetic emotion of the lyricist
(C) Wood resonance qualities
(D) Harmonic overtone series

65. Given below are two statements, one is labelled as Assertion (A) and the other is labelled as Reason (R):
Assertion (A): The advent of the internet has significantly altered the review of literature process.
Reason (R): Researchers can now access global digital databases, e-journals, and archives like Shodhganga from their computers.
In the light of the above statements, choose the most appropriate answer:
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

66. What is the BEST definition of "Action Research" in music pedagogy?
(A) Research conducted solely on action movie soundtracks
(B) Research aiming to improve immediate teaching practices
(C) Research focusing on historical battles in epic literature
(D) Compiling a general encyclopedia of

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52. Given below are two statements regarding data collection:
Statement I: A structured questionnaire contains closed-ended questions with specific options.
Statement II: An unstructured interview relies on a rigid, unchanging list of questions.
In the light of the above statements, choose the most appropriate answer:
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

53. Given below are certain statements about computer applications in modern music research:
I. Software can be used for acoustic analysis (e.g., Praat).
II. Bibliographic management tools (e.g., Mendeley) help organize references.
III. Computers cannot process qualitative ethnomusicological data.
IV. Digital word processors have standardized report writing.
Which of the above statements is/are correct?
(A) I, II, and III only
(B) I, II, and IV only
(C) II, III, and IV only
(D) I, III, and IV only

54. Which of the following does NOT constitute a primary source for historical music research?
(A) An original 17th-century manuscript
(B) A modern summary textbook
(C) A diary entry of a renowned musician
(D) A first pressing of an old gramophone record

55. Given below are two statements, one is labelled as Assertion (A) and the other is labelled as Reason (R):
Assertion (A): Music and Religion are closely interlinked in the context of Indian classical music.
Reason (R): Many core musical forms, such as Kirtan, Bhajan, and Dhrupad, originated or developed within temple rituals and devotional movements.
In the light of the above statements, choose the most appropriate answer:
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

56. What is the most appropriate method to analyze quantitative data in a study concerning audience demographics?
(A) Statistical tools such as pie charts and bar graphs
(B) Creative poetic interpretation of audience moods
(C) Deep philosophical inquiry into the nature of art
(D) Literary critique of the lyrics performed at concerts

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57. Given below is a matching question. Match List I with List II:
List I: (Type of Research)
P. Historical Research
Q. Experimental Research
R. Descriptive Research
S. Philosophical Research
List II: (Primary Focus)
1. Analyzing aesthetics and conceptual meaning
2. Investigating past musical events and texts
3. Surveying current attitudes of music listeners
4. Testing acoustic properties in controlled conditions
Choose the correct option:
(A) P-2, Q-4, R-3, S-1
(B) P-1, Q-3, R-4, S-2
(C) P-4, Q-2, R-1, S-3
(D) P-2, Q-1, R-3, S-4

58. If a researcher studies how varying tempo affects a listener's heart rate, this relationship falls under:
(A) Music and Psychology or Medicine
(B) Music and Religious Philosophy
(C) Music and Classical Literature

29. Arrange the following steps of Data Analysis in the correct chronological order:
I. Interpretation of results
II. Data coding and tabulation
III. Raw data collection
IV. Application of statistical or thematic analytical tools
(A) III, II, IV, I
(B) III, IV, II, I
(C) II, III, IV, I
(D) III, II, I, IV

30. Which of the following is a correctly matched pair in the context of writing a project report?
(A) Foreword - The final conclusion drawn by the researcher
(B) Appendix - Supplementary material not essential to main text
(C) Abstract - Detailed methodology and raw data charts
(D) Footnote - Alphabetical list of books at the end of the thesis

31. What defines "Applied Research" in the field of music?
(A) Research that formulates a new abstract theory of aesthetics
(B) Research solely based on studying ancient historical texts
(C) Research that aims to solve practical, real-world problems
(D) Research that compiles a basic dictionary of musical terms

32. Given below are two statements regarding primary data collection in music:
Statement I: Audio recordings made by the researcher in a remote village constitute primary data.
Statement II: Questionnaires distributed to classical concert attendees constitute secondary data.
In the light of the above statements, choose the most appropriate answer:
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

33. Given below are certain statements about the interdisciplinary aspect of Music and Sociology:
I. It examines the social status of musicians across different eras.
II. It studies the impact of caste and gender on musical access.
III. It strictly deals with the acoustic frequencies of instruments.
IV. It analyzes music as a cultural and communal identity marker.
Which of the above statements is/are correct?
(A) I, II, and III only
(B) I, II, and IV only
(C) II, III, and IV only
(D) I, III, and IV only

34. Which of the following is NOT an element typically evaluated during the selection of a suitable research problem?
(A) The researcher's personal financial wealth and status
(B) Originality of the specific research problem
(C) Availability of primary and secondary data
(D) Academic significance of the chosen topic

35. Given below are two statements, one is labelled as Assertion (A) and the other is labelled as Reason (R):
Assertion (A): Music researchers must correctly cite all references and sources used in their project reports.
Reason (R): Proper citation prevents plagiarism and allows readers to verify the sources of information.
In the light of the above statements, choose the most appropriate answer:
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

36. Which of the following represents the BEST approach to formulating a research title in musicology?
(A) Making it as long and complex as possible to show vocabulary skills
(B) Keeping it vague so the research can change

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musical terms

67. Given below is a matching question. Match List I with List II:
List I: (Component of Thesis)
P. Introduction
Q. Methodology
R. Findings
S. Conclusion
List II: (Description)
1. Summary of results and final thoughts
2. Background of the study and formulation of the problem
3. The raw and analyzed data outcomes
4. Detailed explanation of how the study was conducted
Choose the correct option:
(A) P-2, Q-4, R-3, S-1
(B) P-1, Q-2, R-4, S-3
(C) P-2, Q-3, R-4, S-1
(D) P-4, Q-2, R-1, S-3

68. High decibel electronic amplifiers in live concerts directly result in which of the following effects?
(A) Significantly improved musical aesthetics
(B) Better understanding of tonal microtones
(C) Global revival of acoustic instruments
(D) Noise-induced hearing loss in the audience

69. Which data collection tool relies on observing a musician in their natural environment?
(A) Structured Interview
(B) Fixed Questionnaire
(C) Naturalistic Observation
(D) Controlled Experiment

70. Which of the following is a correctly matched pair regarding music and social sciences?
(A) Sociology - Study of music's role in social structures
(B) Anthropology - Study of music economics
(C) Linguistics - Study of acoustic frequencies
(D) Archaeology - Study of digital streaming habits

71. In research methodology, what is a "Sample"?
(A) The entirety of the population under study
(B) A short musical phrase used for practice
(C) The final published book of the researcher
(D) A representative subset selected for the study

72. Given below are two statements regarding music recording technology:
Statement I: Analog recording directly captures the continuous sound wave on a physical medium like vinyl or magnetic tape.
Statement II: Digital recording converts sound waves into a series of binary numbers (0s and 1s).
In the light of the above statements, choose the most appropriate answer:
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

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73. Given below are certain statements regarding the selection of a research problem:
I. It should stem from the researcher's interest and expertise.
II. It should avoid areas where extensive duplication already exists without new perspectives.
III. It must exclusively focus on foreign music genres to be considered valid in India.
IV. It should be narrow and specific rather than vague and overly broad.
Which of the above statements is/are correct?
(A) I, II, and III only
(B) I, III, and IV only
(C) I, II, and IV only
(D) II, III, and IV only

74. Which element is an EXCEPTION when preparing a standard academic bibliography?
(A) Author's Name
(B) Year of Publication
(C) Title of the Source
(D) Author's phone number

75. Given below are two statements, one is labelled as Assertion (A) and the other is labelled as Reason (R):
Assertion (A): The interdisciplinary field of "Music and Mathematics" is vital for understanding the concept of Laya and rhythm

cover
(C) The specific length of the survey questionnaire
(D) The consistency of the results over time

92. Given below are two statements regarding qualitative research in music:
Statement I: It relies heavily on numerical data and statistical models.
Statement II: It often involves in-depth interviews, ethnography, and textual analysis.
In the light of the above statements, choose the most appropriate answer:
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

93. Given below are certain statements about the "Index" in a research project:
I. It is usually placed at the very end of a book or report.
II. It lists key terms, names, and concepts alphabetically.
III. It includes the corresponding page numbers where the terms are discussed.
IV. It replaces the need for a bibliography.
Which of the above statements is/are correct?
(A) I, II, and III only
(B) I, II, and IV only
(C) II, III, and IV only
(D) I, III, and IV only

94. Which of the following represents an EXCEPTION to the standard components of an academic synopsis?
(A) Title of the study
(B) Statement of the Problem
(C) Methodology
(D) A fully written 200-page historical chapter

95. Given below are two statements, one is labelled as Assertion (A) and the other is labelled as Reason (R):
Assertion (A): Electronic instruments like the synthesizer have enabled solitary musicians to reproduce the sounds of an entire orchestra.
Reason (R): MIDI technology and digital sampling allow keyboards to mimic various acoustic instruments precisely.
In the light of the above statements, choose the most appropriate answer:
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

96. What is the most appropriate primary objective of conducting a "Pilot Study"?
(A) To immediately publish a full-length research book
(B) To test the feasibility of tools on a small scale
(C) To skip the literature review phase of the project
(D) To write the final conclusion before data collection

97. Given below is a matching question. Match List I with List II:
List I: (Philosophical/Psychological Term)
P. Aesthetics
Q. Cognition
R. Therapy
S. Epistemology
List II: (Musical Context)
1. Clinical use of music for mental health
2. How the brain processes complex rhythms
3. The study of beauty and rasa in music
4. Understanding the sources of musical knowledge (Shruti vs Smriti)
Choose the correct option:
(A) P-3, Q-2, R-1, S-4
(B) P-1, Q-3, R-4, S-2
(C) P-4, Q-1, R-2, S-3
(D) P-2, Q-4, R-3, S-1

98. Digital pitch correction by classical vocalists causes which primary negative effect on pedagogy?
(A) A decline in rigorous practice for voice culture
(B) Students mastering perfect pitch naturally
(C) Significantly improved acoustics of concert halls
(D) Reduced costs for attending live concert

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83. Given below are certain statements about the formulation of research objectives:
I. They must be specific and measurable.
II. They should align with the main research problem.
III. They are formulated after the conclusion is written.
IV. They guide the methodology and data collection process.
Which of the above statements is/are correct?
(A) I, II, and III only
(B) I, II, and IV only
(C) II, III, and IV only
(D) I, III, and IV only

84. Which of the following is NOT typically considered a modern technological avenue for music pedagogy?
(A) Interactive e-learning platforms
(B) Video conferencing software like Zoom
(C) Digital pitch and tempo monitoring apps
(D) Hand-written manuscripts

85. Given below are two statements, one is labelled as Assertion (A) and the other is labelled as Reason (R):
Assertion (A): Interdisciplinary research between Music and Psychology is crucial for the development of Music Therapy.
Reason (R): Understanding how specific musical frequencies and rhythms affect cognitive and emotional states is the foundation of therapeutic application.
In the light of the above statements, choose the most appropriate answer:
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

86. Which of the following best represents "Content Analysis" in music research?
(A) Measuring the loudness of a sound system
(B) Analyzing lyrical themes of Thumris
(C) Calculating the exact ratio of a Shruti
(D) Conducting a financial audit of a festival

87. Given below is a matching question. Match List I with List II:
List I: (Research Avenue)
P. Music and Literature
Q. Music and Economics
R. Music and Sociology
S. Music and Physics
List II: (Example Topic)
1. Analyzing the financial impact of music piracy
2. Studying the poetic meters in Jayadeva's Ashtapadis
3. Examining gender roles in traditional folk music
4. Measuring the resonance of different woods in instrument making
Choose the correct option:
(A) P-2, Q-1, R-3, S-4
(B) P-1, Q-2, R-4, S-3
(C) P-3, Q-4, R-1, S-2
(D) P-4, Q-3, R-2, S-1

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88. A sudden increase in funding for classical arts leads to the revival of several dying folk traditions. The revival of these traditions is a:
(A) Direct Effect
(B) Root Cause
(C) Primary Data
(D) Independent Variable

89. Who among the following is a key figure in the historical institutionalization of Indian classical music pedagogy in the early 20th century?
(A) Amir Khusrau
(B) Tansen
(C) Pt. V. N. Bhatkhande
(D) Purandara Dasa

90. Which of the following is a correctly matched pair regarding research terms?
(A) Questionnaire - A tool for primary data collection
(B) Bibliography - The general preface of the thesis
(C) Plagiarism - Original field research by the author
(D) Hypothesis - The list of instruments used in concert

91. What is the definition of "Reliability" in research methodology?
(A) The total financial cost of the research study
(B) The aesthetic appeal of the research report

(A) Data compiled from various textbooks
(B) Original data collected firsthand by the researcher
(C) Data translated from public websites
(D) Historical theories from ancient scholars

147. Which of the following statements about "Music and Literature" is CORRECT?
(A) Literature has no impact on Dhrupad development
(B) Study is only required for instrumental music
(C) Relationship focuses on lyrical and poetic meter
(D) Music and literature only intersect in pop music

148. Poor citation practices and lack of referencing will most likely result in what effect?
(A) Accusations of plagiarism and misconduct
(B) A higher grade on the research project
(C) Faster publication in scholarly journals
(D) Increased credibility for the researcher

149. What is the term for a specific, testable prediction about what you expect to happen in your study?
(A) Research Gap
(B) Bibliography
(C) Hypothesis
(D) Index

150. Which of the following is a correctly matched pair regarding parts of a research project?
(A) Title Page - Contains the entire methodology
(B) Table of Contents - Lists the references used
(C) Appendix - The introductory chapter of work
(D) Abstract - A brief summary of the research study

151. What does the term "Sampling" refer to in musicological data collection?
(A) Recording a snippet to loop in a workstation
(B) Tasting different foods at a music festival
(C) Selecting a representative group for study
(D) Buying various types of musical instruments

152. Given below are two statements regarding quantitative data:
Statement I: Quantitative data is numerical and can be analyzed statistically.
Statement II: A researcher measuring the exact duration (in seconds) of Alap in 50 different concerts is collecting quantitative data.
In the light of the above statements, choose the most appropriate answer:
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

153. Given below are certain aspects of a good research problem:
I. It should be original and relevant.
II. It should be clear and unambiguous.
III. It should be researchable within the limits of time and resources.
IV. It should be based purely on the researcher's subjective imagination without data.
V. It should contribute to the existing body of knowledge.
Which of the above statements is/are correct?
(A) I, II, III, V
(B) I, II, IV, V
(C) II, III, IV, V
(D) I, III, IV, V

154. Which of the following NOT a recognized qualitative data collection method in music research?
(A) In-depth interviews
(B) Participant observation
(C) Focus group discussions
(D) Double-blind placebo trials

155. A study analyzing the shift in performance spaces and its effect on projection applies concepts from:
(A) Religion and Linguistics
(B) Biology and Botany
(C) Sociology, Acoustics, and Architecture
(D) Pure Mathematics

156. What is the BEST description of a "Literature Review"?
(A) Reading a novel while listening to music
(B) Comprehensive survey and critical evaluation

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99. Which ancient text is historically considered the foundation for the interdisciplinary study of Indian Music and Dramaturgy?
(A) Sangeet Ratnakar
(B) Brihaddeshi
(C) Natya Shastra
(D) Chaturdandi Prakashika

100. Which of the following is an INCORRECT pair regarding the format of a research project?
(A) Title Page - Contains the name of topic and researcher
(B) Preface - A brief introduction written by the author
(C) Glossary - List of technical terms with definitions
(D) Appendix - The core argumentative chapter of the thesis

101. What is the definition of "Archival Research" in musicology?
(A) Conducting live physiological tests on musicians
(B) Teaching young students via internet platforms
(C) Studying historical documents in repositories
(D) Composing new ragas for orchestra ensembles

102. Given below are two statements regarding research variables:
Statement I: An independent variable is the one manipulated or categorized by the researcher.
Statement II: A dependent variable is the outcome that is measured to see the effect of the independent variable.
In the light of the above statements, choose the most appropriate answer:
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

103. Given below are certain statements about the post-independence "Gharana" system:
I. It strictly maintained its closed, secretive nature without any changes.
II. Musicians began to blend styles from different gharanas.
III. The university system began to absorb gharana exponents as professors.
IV. Recorded music allowed students to listen to and learn from multiple gharanas.
V. It completely disappeared by 1960.
Which of the above statements is/are correct?
(A) I, II, and III
(B) II, III, and IV
(C) III, IV, and V
(D) I, IV, and V

104. Which component is an EXCEPTION to criteria for evaluating a literature review?
(A) Relevance to the research problem
(B) Comprehensiveness of the coverage
(C) Identification of research gaps
(D) Poetic rhyme scheme of the summary

105. A researcher is studying the acoustic variations between different makes of the Tabla. Which application of interdisciplinary knowledge is most required here?
(A) Music and Religion
(B) Music and Economics
(C) Music and Physics
(D) Music and Literature

106. What is the most appropriate ethical practice when recording songs from a tribal community?
(A) Claiming the composition as the researcher's own
(B) Obtaining informed consent from the community
(C) Selling the recordings to a label secretly
(D) Refusing to mention the community's name

107. Which of the following statements about "Secondary Data" is CORRECT?
(A) It involves data collected directly via experiments
(B) It is always more accurate than primary data
(C) It requires no formal citation in academic writing
(D) It includes previously published books and records

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108. Music patronage transition to ticketed concerts caused which effect on performance?
(A) Musicians began tailoring duration to preferences
(B) Performances became indefinitely long and unstructured
(C) Musicians completely stopped performing the Khayal
(D) Only instrumental music was patronized by the public

109. Which software is widely recognized in academic circles specifically for the acoustic phonetic analysis of sound and voice pitch contours?
(A) Microsoft Excel
(B) Adobe Photoshop
(C) Praat
(D) Tally

110. Which of the following is a correctly matched pair regarding music technology?
(A) Metronome - Measures and produces a steady beat
(B) Synthesizer - Used purely for printing notation
(C) Amplifier - Decreases the total volume of the sound
(D) Shodhganga - An online store to buy instruments

111. What defines a "Longitudinal Study" in music education research?
(A) A study conducted over a single afternoon session
(B) A study measuring the physical length of instruments
(C) A study restricted to long musical compositions
(D) A study observing subjects over an extended period

112. Given below are two statements regarding footnote citations:
Statement I: Footnotes are placed at the bottom of the page where the reference is cited.
Statement II: Footnotes cannot include any explanatory text; they must only contain the author's name.
In the light of the above statements, choose the most appropriate answer:
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

113. Given below are certain elements of a standard Research Methodology chapter:
I. Research Design
II. Sampling Technique
III. Final Conclusion
IV. Data Collection Tools
V. Data Analysis Methods
Which of the above elements are correctly placed in the Methodology chapter?
(A) I, II, III, IV
(B) I, II, IV, V
(C) II, III, IV, V
(D) I, III, IV, V

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114. Which of the following is NOT an interdisciplinary field explicitly mentioned in the context of Music Research Avenues?
(A) Music and Psychology
(B) Music and Economics
(C) Music and Philosophy
(D) Music and Astrobiology

115. A student wants to analyze how different rhythmic cycles (Talas) affect the learning speed of young children. This study applies concepts primarily from:
(A) Economics and Architecture
(B) Physics and Chemistry
(C) Psychology and Pedagogy
(D) Religion and Politics

116. Which is the MOST appropriate reason for a researcher to prepare a "Research Synopsis"?
(A) To summarize the thesis for graduation
(B) To provide a structured proposal for approval
(C) To replace the need for conducting analysis
(D) To serve as the final manuscript for a publisher

117. Which of the following statements about "Music Therapy" is CORRECT?
(A) It is purely a modern Western musical invention

(B) It relies strictly on the use of synthesizers
(C) It utilizes interventions for therapeutic goals
(D) It claims to cure ailments through magic ritual

118. Global internet reach has allowed musicians to teach worldwide. This has directly led to:
(A) Emerging global digital pedagogy models
(B) The collapse of all physical music schools
(C) A complete loss of all traditional ragas
(D) The banning of traditional instruments

119. What term refers to the detailed, systematic observation and documentation of a particular cultural music group in its natural setting?
(A) Experimental Physics
(B) Statistical Regression
(C) Ethnography
(D) Bibliometrics

120. Which of the following is an INCORRECT pair regarding interdisciplinary studies?
(A) Music and Literature - Study of prosody and meter
(B) Music and Mathematics - Study of rhythmic permutations
(C) Music and Psychology - Study of cognitive perception
(D) Music and Physics - Study of musician livelihood

121. In research terminology, what does "Objective Data" mean?
(A) Data based purely on personal feelings and moods
(B) Data that is collected without any specific purpose
(C) Data that is factual and free from personal bias
(D) Data that only consists of handwritten textual notes

122. Given below are two statements regarding music publishing:
Statement I: Peer-reviewed journals ensure that articles are evaluated by experts before publication.
Statement II: Self-published blogs have the exact same academic rigor and credibility as peer-reviewed journals.
In the light of the above statements, choose the most appropriate answer:
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

123. Given below are certain steps in preparing a bibliography:
I. Organizing sources alphabetically by the author's last name.
II. Including the title of the work.
III. Including the year of publication.
IV. Including the publisher's details.
V. Writing a critical review of every book listed.
Which of the above are standard requirements for a basic bibliography entry?
(A) I, II, III, IV
(B) I, II, III, V
(C) II, III, IV, V
(D) I, III, IV, V

124. Which data collection method is an EXCEPTION to primary quantitative research?
(A) A Likert-scale survey on audience satisfaction
(B) Measurement of decibel levels in a recording studio
(C) Acoustic frequency mapping of a bamboo flute
(D) Thematic analysis of a musician's personal diary

125. A researcher is writing a thesis on the aesthetic theories of Rasa as described in historical texts. Which interdisciplinary framework is most applicable?
(A) Music and Mathematics
(B) Music and Economics
(C) Music and Philosophy
(D) Music and Modern Technology

126. What is the most appropriate way to ensure a research topic is "feasible"?
(A) Choosing a topic that requires expensive global travel
(B) Ensuring access to necessary data within limits

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in Hindustani music.
Reason (R): Tihais, Chakradars, and complex rhythmic cadences require precise arithmetic calculations to resolve correctly on the Sam.
In the light of the above statements, choose the most appropriate answer:
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

76. What is the most appropriate way to handle contradictory data found during a research study?
(A) Delete the data to make the findings look clean
(B) Change the research topic to something simpler
(C) Manipulate the data to fit the main hypothesis
(D) Analyze why the discrepancy exists objectively

77. Given below is a matching question. Match List I with List II:
List I: (Data Analysis Tool)
P. SPSS
Q. Praat
R. Mendeley
S. MS Word
List II: (Purpose)
1. Phonetic/Acoustic analysis
2. Statistical analysis
3. Document drafting and formatting
4. Reference and citation management
Choose the correct option:
(A) P-2, Q-1, R-4, S-3
(B) P-1, Q-2, R-3, S-4
(C) P-4, Q-3, R-2, S-1
(D) P-2, Q-4, R-1, S-3

78. If a new government policy imposes heavy taxes on live concert tickets, causing a decline in audience attendance, what is the effect being studied by a music economist?
(A) Decline in audience attendance
(B) Imposition of heavy taxes
(C) Change in musical notes
(D) Increase in online streaming

79. What term refers to the method of data collection where the researcher actively participates in the musical activities of the community being studied?
(A) Survey Method
(B) Archival Research
(C) Participant Observation
(D) Content Analysis

80. Which of the following is an INCORRECT pair regarding post-independence music initiatives?
(A) Shodhganga - National repository of electronic theses
(B) SPIC MACAY - Promotion of classical music among youth
(C) Prasar Bharati - India's public service broadcaster
(D) Sangeet Natak Akademi - Body for space research

81. In research methodology, what is meant by "Validity"?
(A) How quickly a test can be administered to others
(B) The physical length of the final research thesis
(C) The extent to which a test measures its intent
(D) The physical binding of the final project report

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82. Given below are two statements regarding data sources:
Statement I: A census report on the economic status of musicians is an example of secondary data if used by a new researcher.
Statement II: A live interview conducted by the researcher with a classical vocalist is an example of primary data.
In the light of the above statements, choose the most appropriate answer:
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

(C) The general list of all books consulted
(D) The historical biography of the researcher

137. Which of the following statements regarding the selection of a research problem is CORRECT?
(A) The problem should be completely un-researchable
(B) The problem is finalized after the conclusion
(C) A research problem should ideally be one word
(D) A well-defined problem sets clear study boundaries

138. Digitization of historical music manuscripts causes which positive effect on research?
(A) It democratizes access for global study of texts
(B) It permanently destroys the original manuscripts
(C) It prevents any scholars from reading the texts
(D) It alters the acoustic properties of instruments

139. Which format is standard for citing an academic book in a bibliography?
(A) Title, Author's date of birth, Publisher
(B) Publisher, Book price, Title, Author
(C) Author, Title, City, Publisher, Year
(D) Author name, Number of pages, Title

140. Which of the following is an INCORRECT pair?
(A) Music Therapy - Clinical use of music
(B) Ethnomusicology - Cultural study of music
(C) Pedagogy - Methods and practices of teaching
(D) Acoustics - Study of economic instrument value

141. What is the fundamental difference between a Reference list and a Bibliography?
(A) There is no difference; terms are identical
(B) Reference is at beginning; Bibliography is end
(C) Reference is cited; Bibliography is all consulted
(D) Reference is books; Bibliography is websites

142. Given below are two statements regarding post-independence music trends:
Statement I: The traditional Guru-Shishya Parampara completely ceased to exist after 1947.
Statement II: Institutional pedagogy, such as university degrees in music, became highly formalized.
In the light of the above statements, choose the most appropriate answer:
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

143. Given below are certain interdisciplinary approaches:
I. Analyzing the lyrics of a bandish for societal gender norms.
II. Testing the effect of a raga on blood pressure.
III. Calculating the mathematical ratio of a Shruti.
IV. Studying the copyright laws affecting modern artists.
V. Claiming that playing a specific instrument causes rain to fall.
Which of the above are valid, academically sound interdisciplinary research areas?
(A) I, II, III, IV
(B) I, II, IV, V
(C) II, III, IV, V
(D) I, III, IV, V

144. Which of the following is an EXCEPTION to the uses of modern technology in music research?
(A) Accessing digital archives like Shodhganga
(B) Utilizing software for acoustic analysis
(C) Using management software like Zotero
(D) Replacing human creativity with AI thesis writing

145. A researcher is studying how different woods affect the timbre of a Veena. This requires the application of principles from:
(A) Economics and Marketing
(B) Sociology and Religion
(C) Acoustics and Material Physics
(D) Philosophy and Aesthetics

146. Which of the following BEST defines "Primary Data" in the context of Music Research?

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(C) Picking a topic that has zero existing literature
(D) Inventing a new musical instrument in one week

127. Which of the following statements about "Music and Economics" is CORRECT?
(A) It focuses on calculating rhythmic tihais
(B) It deals with emotional health of musicians
(C) It studies financial aspects of the industry
(D) It analyzes the acoustic properties of halls

128. If a researcher poorly designs a questionnaire with leading questions, what will be the effect?
(A) Data will be biased and findings compromised
(B) The research will be completed much faster
(C) The research will automatically be published
(D) The total sample size will increase rapidly

129. Which organization was established post-independence in India to coordinate and fund academic research at the university level?
(A) Sangeet Natak Akademi
(B) All India Radio (AIR)
(C) University Grants Commission (UGC)
(D) Indian Council of Historical Research (ICHR)

130. Which of the following is a correctly matched pair regarding research variables?
(A) Independent Variable - The presumed cause
(B) Dependent Variable - The variable kept constant
(C) Control Variable - The final result of the study
(D) Extraneous Variable - The main research hypothesis

131. What defines "Case Study" research in music?
(A) A broad survey of 10,000 different musicians
(B) Testing the acoustic properties of one string
(C) Writing a bibliography for a project report
(D) In-depth examination of a single subject

132. Given below are two statements regarding qualitative data analysis:
Statement I: Thematic analysis involves identifying and analyzing patterns or themes within qualitative data.
Statement II: Qualitative data must always be converted into complex mathematical formulas to be valid.
In the light of the above statements, choose the most appropriate answer:
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

133. Given below are certain technologies used in modern music research:
I. Digital audio workstations (DAW) for recording and editing.
II. Video conferencing for remote teaching.
III. Notation software for documentation.
IV. Online archival databases for literature review.
V. Typewriters for acoustic measurement.
Which of the above technologies are correctly matched with their modern application?
(A) I, II, III, IV
(B) II, III, IV, V
(C) I, III, IV, V
(D) I, II, IV, V

134. Which of the following is NOT an appropriate source for an academic review of literature?
(A) Peer-reviewed journals
(B) University dissertations
(C) Published scholarly books
(D) Unverified social media posts

135. A researcher wants to understand how the brain processes complex polyrhythms. To which interdisciplinary domain does this concept application belong?
(A) Cognitive Psychology and Music
(B) Sociology and Music
(C) Economics and Music
(D) Literature and Music

136. What is the BEST description of the "Methodology" section in a music research report?
(A) A defense of the researcher's personal tastes
(B) Explanation of design and analytical techniques

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(C) Writing a review of a single music concert
(D) Publishing a book of original research poems

157. Which of the following statements about "Music and Religion" is CORRECT?
(A) Music and religion have no historical connection
(B) Research area is limited to Western music
(C) The field only studies religious festival costs
(D) Study examines spiritual expression in forms

158. If a researcher introduces a new interactive digital app for teaching Tabla, and the students' rhythm accuracy improves significantly, the improvement is the:
(A) Dependent Variable
(B) Independent Variable
(C) Control Variable
(D) Extraneous Variable

159. Which digital platform is the official repository of full-text electronic theses and dissertations submitted to Indian universities?
(A) YouTube
(B) Spotify
(C) Shodhganga
(D) Wikipedia

160. Which of the following is an INCORRECT pair?
(A) Applied Research - Solving practical problems
(B) Interdisciplinary Research - Combining two fields
(C) Ethnography - Studying cultures and communities
(D) Qualitative Research - Statistical modeling

161. In research, what is a "Questionnaire"?
(A) A list of oral questions asked informally
(B) The final exam given to research students
(C) A set of written questions for survey purposes
(D) A document containing final project findings

162. Given below are two statements regarding modern music pedagogy:
Statement I: The integration of technology has allowed for the creation of visual pitch-monitoring tools that help students correct their intonation.
Statement II: Traditional oral transmission has been completely eradicated by modern technology.
In the light of the above statements, choose the most appropriate answer:
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

163. Arrange the following steps for writing a project report in music in a logical sequential order:
I. Preparing the final bibliography.
II. Drafting the main body chapters based on data analysis.
III. Writing the introduction and statement of problem.
IV. Finalizing the conclusion and recommendations.
V. Writing the abstract.
(A) III, II, IV, I, V
(B) V, I, II, III, IV
(C) I, II, III, IV, V
(D) II, III, IV, V, I

164. Which element is an EXCEPTION when formatting an academic table of contents?
(A) Chapter titles
(B) Sub-headings
(C) Page numbers
(D) Full text of review

165. A researcher is mapping the frequency spectrum of different Vadi swaras in a specific raga. This requires the conceptual application of:
(A) Psychology
(B) Economics
(C) Acoustic Physics
(D) Literature

166. What is the BEST definition of "Data Analysis" in research?
(A) Collecting books from the library shelves
(B) Applying logical techniques to evaluate data
(C) Formatting the margins of the final

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186. Which is the MOST appropriate way to formulate a clear research problem?
(A) Pose a broad, unanswerable philosophical question
(B) Identify a definable gap in existing knowledge
(C) Copy a research problem from a previous thesis
(D) State an obvious, universally known factual point

187. Which of the following statements about "Music and Social Sciences" is CORRECT?
(A) It is strictly concerned with acoustic wavelengths
(B) It deals with psychological health of one person
(C) It is an outdated field with no modern relevance
(D) It studies how music reflects societal structures

188. If an archival researcher uses poor preservation techniques on historical manuscripts, the direct effect will be:
(A) Physical degradation and loss of historical data
(B) Significant digital enhancement of the text
(C) Immediate publication of the specific manuscript
(D) Increased funding for the regional archive body

189. What is the term used for a small-scale preliminary study conducted to evaluate feasibility, time, and cost before the main research?
(A) Final Thesis
(B) Literature Review
(C) Pilot Study
(D) Indexing

190. Which of the following is a correctly matched pair?
(A) Epistemology - Study of knowledge acquisition
(B) Ontology - Study of teaching methods
(C) Pedagogy - Study of existence and being
(D) Acoustics - Study of cultural behavior

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191. In qualitative research, what does "Triangulation" refer to?
(A) Using exactly three instruments in an experiment
(B) Writing the thesis in a three-column format style
(C) Studying only ternary rhythms in Indian music
(D) Using multiple sources to enhance research validity

192. Given below are two statements regarding modern technology:
Statement I: Audio editing software like Audacity allows researchers to slow down fast musical passages without changing the pitch, aiding in transcription.
Statement II: Modern technology has made it completely impossible to transcribe traditional music accurately.
In the light of the above statements, choose the most appropriate answer:
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

193. Given below are certain criteria for evaluating a research project:
I. Clarity of the research problem
II. Appropriateness of the methodology
III. Accuracy of data analysis
IV. Proper citation and formatting
V. The physical weight of the printed thesis
Which of the above are valid academic criteria?
(A) I, II, III, IV
(B) I, II, IV, V
(C) II, III, IV, V
(D) I, III, IV, V

194. Which of the following is NOT a standard section in a research synopsis?
(A) Introduction and Background
(B) Review of Literature
(C) Proposed Chapterization
(D) The Final Index of the Book

(B) To provide material that would clutter the main text
(C) To list all referenced books in alphabetical order
(D) To write a dedication to the researcher's family

177. Which of the following statements about "Data Collection" is CORRECT?
(A) It is the first step before selecting a topic
(B) It is only required in scientific physics research
(C) It is synonymous with writing the final conclusion
(D) It involves gathering information using specific tools

178. Implementation of standard university curricula for classical music caused which significant effect?
(A) Standardization of ragas at the cost of nuances
(B) Complete loss of all theoretical knowledge
(C) Global revival of historical medieval forms
(D) Banning of vocal music in university settings

179. In historical music research, analyzing a 19th-century royal court decree regarding musician salaries constitutes what type of data source?
(A) Secondary Source
(B) Tertiary Source
(C) Primary Source
(D) Experimental Source

180. Which of the following is an INCORRECT pair?
(A) Abstract - A brief summary of the research
(B) Index - Alphabetical locator at the end of book
(C) Hypothesis - A tentative predictive statement
(D) Literature Review - Raw acoustic data collection

181. What defines "Descriptive Research" in musicology?
(A) Research that tests causal relationships in a lab
(B) Research that predicts future technology changes
(C) Research that describes existing characteristics
(D) Research that invents a new musical notation system

182. Given below are two statements regarding referencing styles:
Statement I: APA, MLA, and Chicago are standard academic referencing styles.
Statement II: A researcher can randomly change referencing styles in every chapter of their thesis.
In the light of the above statements, choose the most appropriate answer:
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

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183. Given below are certain sources of data:
I. Interviews with living legends
II. Government census data
III. Archaeological artifacts
IV. Published scholarly biographies
V. Raw concert audio recordings
Which of the above are considered PRIMARY sources for music research?
(A) I, II, III, V
(B) I, III, IV, V
(C) II, III, IV, V
(D) I, II, IV, V

184. Which element is an EXCEPTION to the rules of objective data analysis?
(A) Checking for data consistency
(B) Using appropriate statistical tools
(C) Reporting positive and negative findings
(D) Manipulating data values for the hypothesis

185. A researcher analyzing the fractional divisions of beats in complex rhythmic cycles using permutation formulas is applying concepts from:
(A) Economics
(B) Psychology
(C) Mathematics
(D) Literature

247. Which of the following statements about "Data Sources" is CORRECT?
(A) A modern critique written about a historical musician is a primary source.
(B) Secondary sources are completely banned in music research.
(C) Primary sources are always textual, never audio.
(D) Historical manuscripts and original composer diaries are primary sources.

248. The introduction of the electronic synthesizer in classical concerts causing a decline in demand for traditional instruments is an example of an effect studied under:
(A) Music and Economics
(B) Musical Acoustics
(C) Music Therapy
(D) Music and Religion

249. Which post-independence era trend involved the blending of Indian classical elements with Western genres?
(A) Gharana isolationism
(B) Historical revival
(C) Fusion music
(D) Vedic chanting standardization

250. Which of the following is a correctly matched pair regarding parts of a research project?
(A) Future Research - Ideas for subsequent study
(B) Preface - The final conclusive research argument
(C) Hypothesis - The sequential alphabetical index
(D) Plagiarism - A highly ethical research practice

Direction : Please read the following source carefully.

In the academic domain of Music research, a researcher embarks on an investigation by first exploring broad research areas. A critical initial step in this pedagogical process is conducting a comprehensive review of literature. By examining existing scholarly works, the researcher identifies gaps in the current knowledge base, which is crucial for the selection of suitable research topics. Once a broad topic is chosen, it must be narrowed down into specific research problems that can be systematically addressed. The formulation of these research problems subsequently guides the Methodology of Music research. Without a robust literature review, the selection process risks redundancy or lack of academic rigor. In a specific case study of classical vocal traditions, a scholar utilized the literature review not merely as a summary of previous texts, but as an analytical tool to justify the relevance of their chosen research problems. This foundational work ensures that the subsequent methodology is aligned with the core objectives of the study. Consequently, the meticulous transition from broad research areas to specific research problems, mediated by a thorough review of literature, establishes the fundamental pedagogical structure required for producing valid and original Music research.

Based on the above source, attempt the following five questions.

251. According to the source, what is identified as a critical initial step in the pedagogical process of Music research?
(A) Formulating the finalized research methodology
(B) Conducting a review of literature
(C) Publishing the selected music research topics
(D) Categorizing various classical vocal traditions

252. Why does the researcher examine existing scholarly works during the literature review?
(A) To identify gaps in the current knowledge base
(B) To memorize previous musical compositions
(C) To bypass the selection of research topics
(D) To avoid formulating specific research problems

253. What must a broad research topic be narrowed down into?
(A) Broad research areas
(B) General academic domains
(C) Specific research problems
(D) Redundant scholarly works

254. What is the consequence of omitting a robust literature review from the research process?
(A) It guarantees complete originality in the musical study

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195. A musicologist applying concepts of supply, demand, and monetization to the modern streaming industry is conducting research in:
(A) Music and Literature
(B) Music and Physics
(C) Music and Economics
(D) Music and Religion

196. What is the MOST critical ethical requirement when conducting interviews with human subjects for music research?
(A) Paying them a large sum of money
(B) Obtaining their informed consent
(C) Secretly recording them to get natural responses
(D) Promising them co-authorship

197. Which of the following statements about "Research Avenues" in music is CORRECT?
(A) Research is strictly limited to historical analysis
(B) Music research cannot involve statistical data
(C) Modern technology is irrelevant to research avenues
(D) Avenues encompass therapy, acoustics, and history

198. Global popularization of Indian classical music via the internet has resulted in what primary cultural effect?
(A) Cross-cultural collaborations and a diverse audience
(B) Total erasure of the music's traditional identity
(C) A ban on live performances in India and abroad
(D) Complete uniformity of all traditional Gharanas

199. What term denotes the specific population parameters or characteristics a researcher sets to decide who will be included in a study?
(A) Variables
(B) Hypothesis
(C) Inclusion Criteria
(D) Indexing

200. Which of the following is an INCORRECT pair regarding post-independence music bodies?
(A) Sangeet Natak Akademi - National Academy of Music, Dance and Drama
(B) ICCR - Indian Council for Cultural Relations
(C) UGC - University Grants Commission
(D) AIR - All India Railway (Music Division)

201. What is the fundamental characteristic of "Interdisciplinary Research"?
(A) It rejects all traditional forms of knowledge
(B) It is conducted exclusively by a single person
(C) It synthesizes ideas from two or more disciplines
(D) It uses only secondary sources for all findings

202. Given below are two statements regarding references and bibliography:
Statement I: A reference list ensures the researcher avoids plagiarism.
Statement II: The bibliography is usually placed at the very beginning of the thesis.
In the light of the above statements, choose the most appropriate answer:
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

203. A researcher has collected 50 hours of unstructured interview audio regarding Gharana histories. What is the most appropriate next step?
(A) Immediately write the final project conclusion
(B) Convert audio into a complex mathematical formula
(C) Delete interviews that contradict the hypothesis
(D) Transcribe audio and begin thematic coding

204. Which variable is an EXCEPTION when purely studying literary poetic meter of a musical composition?
(A) Syllable count
(B) Rhyme scheme
(C) Meaning of text
(D) Decibel level

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225. Mapping the geographic spread of specific folk instruments and linking it to regional trade routes requires the application of:
(A) Sociology, Geography, and Economics
(B) Pure Mathematics
(C) Psychology and Therapy
(D) Physics and Acoustics

226. What is the MOST appropriate characteristic of a good "Research Title"?
(A) It should be broad enough to cover all music
(B) It should indicate core focus and variables
(C) It should be formulated as a complex puzzle
(D) It should not mention the actual research topic

227. Which of the following statements about "Music and Philosophy" is CORRECT?
(A) It involves financial auditing of music festivals
(B) It is a purely quantitative numerical science
(C) It relies entirely on electronic sound synthesizers
(D) It explores concepts like aesthetics and sound

228. The shift from intimate chamber settings to large amplified auditoriums caused vocalists to alter their projection techniques. This demonstrates a relationship between:
(A) Technology/Space and Pedagogy/ Performance
(B) Religion and Mathematics
(C) Literature and Economics
(D) Ethics and Philosophy

229. What is the term for research that attempts to determine the cause or reason for existing differences in the behavior or status of groups?
(A) Archival Indexing
(B) Theoretical Speculation
(C) Causal-Comparative (Ex Post Facto) Research
(D) Pure Fiction Writing

230. Which of the following is a correctly matched pair regarding research structure?
(A) Literature Review - Chapter 1
(B) Methodology - The index of the book
(C) Hypothesis - The final data chart
(D) Conclusion - Summary of final implications

231. In data analysis, what does the "Mean" refer to?
(A) The most frequently occurring score
(B) The middle score in a distribution
(C) The arithmetic average of a set of numbers
(D) The difference between the highest and lowest score

232. Given below are two statements regarding writing a research report:
Statement I: The language used in an academic research report should be formal, objective, and clear.
Statement II: Researchers should heavily use colloquial slang and emotional outbursts.
In the light of the above statements, choose the most appropriate answer:
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

233. A researcher cross-references a previously unknown manuscript with known historical events and contemporary texts to validate its authenticity. This method is an example of:
(A) Quantitative Data Regression
(B) Experimental Physics
(C) Historical and Archival Criticism
(D) Participant Observation

234. Which of the following is NOT a typical use of the internet in modern music pedagogy?
(A) Conducting live one-on-one virtual lessons
(B) Accessing online courses on music theory
(C) Sharing digital notation and audio files
(D) Automatically tuning instruments via touch

235. The study of how the physical structure of the human ear perceives microtonal variations falls under the interdisciplinary application of:
(A) Economics and Sociology
(B) History and Literature
(C) Psychoacoustics
(D) Philosophy and Religion

236. What is the BEST reason for a researcher to explicitly state limitations?

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(A) Consistent margin size
(B) Standard line spacing
(C) Clear chapter headings
(D) Multiple decorative fonts

215. A researcher uses statistical software to find a correlation between tempo and heart rate. This applies concepts from:
(A) Literature and Philosophy
(B) Economics and Sociology
(C) Music, Psychology, and Physiology
(D) History and Religious Tradition

216. What is the MOST appropriate reason for indexing a research project report?
(A) To make the book physically heavier for submission
(B) To allow readers to quickly locate specific terms
(C) To hide the researcher's methodology from others
(D) To replace the sequential table of contents section

217. Which of the following statements about the "Table of Contents" is CORRECT?
(A) It is strictly arranged in alphabetical order
(B) It is placed at the very end of the thesis
(C) It contains the final conclusion of the research
(D) It lists chapters and page numbers in order

218. Gramophone invention in the early 20th century caused what effect on performance?
(A) Compositions were condensed to fit disk limits
(B) Performances automatically became 3 hours long
(C) Vocal music was entirely banned from recording
(D) Musicians refused to sing for any audio records

219. What term refers to a list of technical or foreign words with their definitions, usually placed at the end of a thesis?
(A) Bibliography
(B) Abstract
(C) Glossary
(D) Foreword

220. Which of the following is an INCORRECT pair regarding data types?
(A) Qualitative - Descriptive text and interview transcripts
(B) Quantitative - Numerical data and statistics
(C) Primary - Data collected by the researcher
(D) Secondary - First-hand original field recordings

221. In research design, what is a "Control Group"?
(A) A group of musicians who control the studio
(B) The committee that approves the final thesis
(C) The group that does not receive the treatment
(D) A group of different instruments for practice

222. Given below are two statements regarding modern technology:
Statement I: The internet provides avenues for crowd-funding music projects and albums.
Statement II: E-learning platforms have made traditional music accessible to a global audience.
In the light of the above statements, choose the most appropriate answer:
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

223. When conducting a literature review, a researcher finds an article with no citations. How should it be treated?
(A) Accept it as absolute truth
(B) Discard it entirely without reading
(C) Treat it with academic skepticism
(D) Copy the claims directly into thesis

224. Which of the following is an EXCEPTION to the standard ethical guidelines in musicological research?
(A) Respecting the cultural sensitivities of communities
(B) Falsifying data to ensure a positive result
(C) Maintaining respondent confidentiality when requested
(D) Acknowledging all funding sources

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document
(D) Choosing a research topic for a synopsis

167. Which of the following statements about the "Synopsis" is CORRECT?
(A) It must be longer than the final thesis
(B) It only contains a list of references
(C) It is an optional document for researchers
(D) It is a detailed plan submitted before research

168. Increasing availability of free online lessons causes which potential negative effect on teachers?
(A) Loss of income and devaluation of specialized labor
(B) Significant improvement in their physical health
(C) A mandatory switch to different musical instruments
(D) Increased royalties from international live concerts

169. What term refers to the specific gap in existing literature that a new research project aims to fill?
(A) The Hypothesis
(B) The Bibliography
(C) The Research Problem/Gap
(D) The Abstract

170. Which of the following is a correctly matched pair regarding research methodology?
(A) Longitudinal Study - Data collected randomly
(B) Historical Research - Predicting future trends
(C) Experimental Research - Based on ancient texts
(D) Cross-sectional Study - Data at a single point

171. What is "Plagiarism" in the context of writing a project report?
(A) Writing too many chapters in the final work
(B) Using primary data gathered from fieldwork
(C) Uncredited use of another's text or data
(D) Citing too many sources in the bibliography

172. Given below are two statements regarding post-independence music in India:
Statement I: The Indian government established the Sangeet Natak Akademi to foster and patronize performing arts.
Statement II: Post-independence, classical music patronage remained exclusively in the hands of royal families.
In the light of the above statements, choose the most appropriate answer:
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

173. Given below are certain disciplines related to music research:
I. Psychology
II. Philosophy
III. Economics
IV. Mathematics
V. Astrology
Which of the above are explicitly recognized interdisciplinary avenues of music research in academic methodology?
(A) I, II, III, IV
(B) II, III, IV, V
(C) I, III, IV, V
(D) I, II, IV, V

174. Which of the following is NOT a standard function of modern computer technology in musicology?
(A) Typesetting notation
(B) Digital archiving of rare recordings
(C) Statistical analysis of survey data
(D) Automatic cure of psychological disorders

175. If a researcher combines the study of historical Rasa theory with modern audience emotional responses, they are applying:
(A) Physics and Mathematics
(B) Economics and Law
(C) Philosophy and Psychology
(D) Religion and Politics

176. What is the MOST appropriate use of an "Appendix" in a research report?
(A) To present the primary argument and conclusion

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(A) To prove that the research is entirely useless
(B) To demonstrate academic honesty and scope
(C) To get a refund on all research expenses
(D) To avoid writing a conclusion for the project

237. Which of the following statements about the "Abstract" is CORRECT?
(A) It is the longest chapter in the thesis
(B) It only lists the books used for research
(C) It is written before the topic is selected
(D) It provides a concise summary of the study

238. If a researcher exclusively relies on secondary data that is outdated and biased, what will be the effect?
(A) Flawed conclusions and compromised integrity
(B) High levels of research validity and reliability
(C) Immediate acceptance into top scholarly journals
(D) A perfect experimental design for the project

239. What is the term for the process of converting qualitative transcripts into manageable units by assigning labels to specific themes?
(A) Statistical Regression
(B) Archival Binding
(C) Thematic Coding
(D) Bibliographic Formatting

240. Which of the following is an INCORRECT pair regarding technology?
(A) E-journal - A digital academic publication
(B) DAW (Digital Audio Workstation) - Software for recording and editing sound
(C) Cloud Storage - A system to safely backup digital research data
(D) Shodhganga - An online printed magazine

241. What does the term "Peer Review" mean in academic publishing?
(A) Having a friend read your thesis for typos
(B) Publishing a book without editorial oversight
(C) Evaluation by people of similar competence
(D) Paying money to get an article printed fast

242. Given below are two statements regarding music and psychology:
Statement I: Music psychology studies cognitive processes such as memory, perception, and performance anxiety.
Statement II: Psychology has no practical application in music pedagogy.
In the light of the above statements, choose the most appropriate answer:
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

243. To study the acoustic resonance of a concert hall, a researcher plays a standard note and records the reverberation time from various seats. This research design is:
(A) Historical Qualitative
(B) Philosophical
(C) Quantitative Experimental
(D) Literary Archival

244. Which of the following is an EXCEPTION to the fundamental principles of a good research design?
(A) It must be replicable.
(B) It must address the research problem effectively.
(C) It must use appropriate data collection tools.
(D) It must rely entirely on the researcher's personal biases.

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245. Applying copyright laws to traditional compositions that have been passed down orally involves the intersection of music with:
(A) Physics and Acoustics
(B) Biology and Anatomy
(C) Law and Economics
(D) Literature and Poetry

246. What is the MOST appropriate primary goal of post-independence institutional pedagogy?
(A) To keep the music restricted to royal families
(B) To democratize education and create syllabus
(C) To ban all foreign instruments in institutions
(D) To eliminate the entire concept of the Raga

205. If a researcher is designing a modern curriculum that integrates digital notation software, to which field is this concept primarily applied?
(A) Music Therapy
(B) Archival Research
(C) Music Pedagogy
(D) Economic Musicology

206. What is the MOST appropriate objective of conducting empirical research in music?
(A) To purely speculate on ancient historical myths
(B) To generate knowledge based on direct observation
(C) To copy existing books from university libraries
(D) To create fictional narratives about composers

207. Which of the following statements about "Participant Observation" is CORRECT?
(A) The researcher remains hidden from all subjects
(B) It is a purely quantitative research methodology
(C) It involves sending surveys via electronic email
(D) The researcher immerses themselves in the group

208. Historical lack of standard tuning was a cause that produced which effect on performance?
(A) Vocalists chose pitches suited to their voice range
(B) Ensembles played together without any adjustment
(C) Instruments could not be tuned by musicians at all
(D) Music was only played on various percussion types

209. What is the term for a scholarly summary of a research project, typically 150-300 words long, placed at the beginning of a thesis?
(A) Index
(B) Appendix
(C) Abstract
(D) Glossary

210. Which of the following is a correctly matched pair?
(A) Synthesis - Combining multiple sources in a review
(B) Primary Data - A general historical encyclopedia
(C) Metronome - A tool used for pitch measurement
(D) Citation - Stealing someone else's musical ideas

211. What is the core focus of "Organology" in music research?
(A) The anatomical study of human vocal cord structures
(B) The textual analysis of medieval library manuscripts
(C) The financial evaluation of music industry models
(D) The scientific classification of musical instruments

212. Given below are two statements regarding post-independence trends:
Statement I: The shift to university-based music education formalized the syllabus, introducing standard theory examinations.
Statement II: Institutional education completely managed to replicate the immersive environment of the Gurukul system.
In the light of the above statements, choose the most appropriate answer:
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

213. A researcher wants to study the psychological impact of specific ragas on anxiety. They divide participants into two groups: one listens to Raag Darbari, the other sits in silence. This methodology is an example of:
(A) Historical Research
(B) Ethnographic Research
(C) Experimental Research
(D) Archival Research

214. Which of the following is NOT an element of standard academic formatting?

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(B) It speeds up the initial methodology formulation phase
(C) It ensures the selection of highly suitable study topics
(D) It risks redundancy or lack of academic rigor

255. In the mentioned case study, how did the scholar utilize the literature review?
(A) As a simple summary of all historical musical texts
(B) A full replacement for formulating a methodology
(C) An analytical tool to justify research problems
(D) A way to bypass the need for problem selection

Direction : Please read the following source carefully.

After finalizing a research problem in Music, a scholar is required to formalize their proposed study by preparing a synopsis. This document serves as a detailed blueprint for the entire investigation. Within the synopsis, a critical component is the explicit delineation of data collection and its sources. In music research, these sources can range from archival manuscripts and historical treatises to live recordings and interviews with practicing musicians. The methodology section of the synopsis must clearly outline how these varied sources will be accessed and utilized. Following the procurement phase, the researcher must plan for the analysis of data collection. In an illustrative academic scenario, a researcher preparing a synopsis on rhythmic structures outlined a dual approach: first gathering primary acoustic data through recordings (data collection) and then applying structural evaluation to these recordings (analysis of data collection). This systematic approach ensures that the data is not only accumulated but critically examined to draw meaningful conclusions. The pedagogical framework dictates that the techniques chosen for the analysis of data collection must be directly suitable for the specific type of data sources identified in the preparatory synopsis.

Based on the above source, attempt the following five questions.

256. What purpose does the synopsis serve in the context of Music research?
(A) It functions as the final publication of findings
(B) It is a blueprint for the entire investigation
(C) It replaces the need for actual data collection
(D) It serves as a catalogue of live music recordings

257. According to the passage, which of the following represents potential sources of data collection in music research?
(A) Strictly contemporary digital music file types
(B) Direct interviews with various non-musicians
(C) Purely theoretical and unrecorded concepts
(D) Archival manuscripts and historical treatises

258. What must the methodology section of the synopsis explicitly outline regarding varied sources?
(A) How they will be accessed and utilized
(B) How they will be ignored during the actual research
(C) How they will be replaced by personal opinions
(D) How they will be sold for commercial purposes

259. In the illustrative academic scenario, what constituted the primary acoustic data gathered by the researcher?
(A) Structural evaluations
(B) Written treatises
(C) Recordings
(D) Archival manuscripts

260. What does the pedagogical framework dictate regarding the techniques chosen for the analysis of data collection?
(A) They must be suitable for sources in the synopsis
(B) They must be separate from the preparatory synopsis
(C) They must avoid examination to save research time
(D) They must be uniform regardless of specific sources

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appreciation, encompassing rigorous scientific methodologies that measure sound's impact on the human mind and its physical environment.
Based on the above source, attempt the following five questions.

271. Which discipline is utilized by researchers to understand how musical perception affects emotional states?
(A) Physics
(B) Mathematics
(C) Psychology
(D) Economics

272. In the field of Music Therapy, how are specific melodic and rhythmic interventions used?
(A) To analyze acoustic properties of physical sound waves
(B) To systematically achieve therapeutic patient outcomes
(C) To explain the harmonic series and various tuning systems
(D) To measure the financial value of cognitive sound responses

273. The intersection of Music and Physics allows scholars to analyze which of the following?
(A) The emotional states and mental well-being of clinical patients
(B) The proportional relationships of specific musical intervals
(C) The clinical outcomes of therapeutic musical interventions
(D) Acoustic properties, frequencies, and resonance of sound

274. According to the case study, what is essential for explaining the harmonic series and tuning systems?
(A) Mathematical formulas
(B) Psychological interventions
(C) Therapeutic outcomes
(D) Cultural narratives

275. What does the integration of these scientific interdisciplinary fields demonstrate about music research?
(A) It relies entirely on subjective artistic appreciation
(B) It rejects the use of empirical frameworks
(C) It encompasses rigorous scientific methodologies
(D) It is disconnected from the physical environment

Direction : Please read the following source carefully.

An increasingly vital domain within the Interdisciplinary aspects of Music research involves its intersection with Economics and Social Sciences. Scholars investigating this avenue approach music not merely as an aesthetic art form but as a dynamic social institution and a commodity. Within the framework of Social Sciences, a researcher might conduct a case study on the sociological impact of community music-making, analyzing how it fosters group cohesion and cultural identity. This sociological perspective evaluates music's role in shaping social structures and community dynamics. Simultaneously, the intersection of Music and Economics provides a critical lens for understanding the financial mechanisms that sustain musical production and distribution. An economic analysis might explore the livelihood of musicians, funding models for cultural institutions, and the market forces driving music consumption. By combining these fields, researchers can evaluate how economic constraints influence the social accessibility of music. In academic pedagogy, utilizing Economics and Social Sciences to analyze music ensures a pragmatic understanding of the art form's material realities. This interdisciplinary avenue highlights how musical practices are continually shaped by broader societal behaviors, financial structures, and economic policies.
Based on the above source, attempt the following five questions.

276. How do scholars approaching the intersection of Music, Economics, and Social Sciences view music?
(A) As a dynamic social institution and a commodity
(B) Exclusively as an isolated aesthetic art form
(C) Merely as a static physical phenomenon
(D) Purely as a therapeutic psychological intervention

277. In the framework of Social Sciences, what might a case study on community music-making analyze?

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often address the aesthetic and ontological status of sound, while the religious aspects explore the functional role of music within ritualistic practices. By expanding research avenues to include Philosophy, Religion, and Culture, the researcher gains a holistic understanding of how music functions as a medium of societal values. This interdisciplinary approach requires a synthesis of methodologies, blending musicological analysis with cultural and literary criticism. Consequently, viewing music through the lenses of Literature, Philosophy, Religion, and Culture enriches the academic inquiry, revealing the profound interconnectedness of human expressive forms within the broader social sciences context.

Based on the above source, attempt the following five questions.

266. Which interdisciplinary avenue analyzes how poetic meter and narrative themes dictate melodic structures?
(A) Music and Economics
(B) Music and Literature
(C) Music and Physics
(D) Music and Mathematics

267. When examining devotional singing traditions, what must a scholar investigate according to the passage?
(A) How poetic meters are strictly isolated from melodies
(B) How doctrines and concepts shape musical expression
(C) How music functions purely as an economic commodity
(D) How physical sound waves alter mathematical formulas

268. What do the philosophical dimensions of music research often address?
(A) The aesthetic and ontological status of sound
(B) The functional role of music within ritualistic practices
(C) The financial mechanisms of music distribution
(D) The physiological impact of sound waves

269. How does the interdisciplinary study of Religion explore music?
(A) Through the structural evaluation of poetic meter
(B) Through the economic structures of devotional societies
(C) Through music's role within ritualistic practices
(D) Through the mathematical analysis of tuning systems

270. What does the synthesis of methodologies in this interdisciplinary approach require?
(A) Ignoring cultural criticism in favor of strict musicology
(B) Treating music strictly as an isolated aesthetic phenomenon
(C) Substituting philosophical inquiry with pure mathematical models
(D) Blending musicological analysis with cultural and literary criticism

Direction : Please read the following source carefully.

The scientific dimensions of Music present expansive research avenues and Interdisciplinary aspects, particularly when examining Music Therapy, Psychology, Physics, and Mathematics. In an academic investigation of cognitive responses to sound, researchers utilize Psychology to understand how musical perception affects emotional states and mental well-being. This psychological inquiry is foundational to the rapidly developing field of Music Therapy, where specific melodic and rhythmic interventions are systematically applied to achieve therapeutic outcomes in patients. To fully comprehend these effects, researchers often turn to the physical sciences. The intersection of Music and Physics allows scholars to analyze the acoustic properties of sound waves, frequencies, and resonance. Furthermore, the structural foundations of these acoustic phenomena are deeply rooted in Mathematics. A case study analyzing the proportional relationships of musical intervals demonstrated that mathematical formulas are essential for explaining the harmonic series and tuning systems. By integrating Music Therapy, Psychology, Physics, and Mathematics, researchers construct a comprehensive, empirical framework. This quantitative and clinical interdisciplinary approach demonstrates that music research extends far beyond artistic

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(C) The analog archive
(D) The acoustic environment

284. Which of the following is an application of computers in the granular analysis of data collection mentioned in the text?
(A) Transcribing complex rhythmic patterns
(B) Generating economic models for musicians
(C) Defining broad research areas manually
(D) Eliminating the need for electronic equipments

285. Why does the pedagogy of music research now necessitate proficiency in technological tools?
(A) Because they reduce the scientific validity of modern research projects
(B) Because they restrict the execution of complex acoustical analyses today
(C) Because they allow for precision previously unattainable
(D) Because they prevent the digital restoration of degraded audio files

Direction : Please read the following source carefully.

Within the scope of Modern Technology, the advent of the internet has revolutionized the foundational stages of Music research pedagogy. Specifically, it has redefined how researchers conduct a review of literature and access sources for data collection. In a recent academic project detailing global musical migrations, the researcher utilized the internet to access international databases, digital archives, and real-time collaborative networks. This global connectivity allowed for the rapid identification of suitable research topics that transcend regional limitations. The internet serves not merely as a communication tool, but as a vast, dynamic repository of primary and secondary research sources. Consequently, the traditional barriers to data collection—such as the need to physically travel to distant libraries or archives—have been significantly mitigated. Furthermore, the internet facilitates new research avenues by providing platforms for the distribution and indexing of academic project reports. While this modern technology accelerates the research process, pedagogical guidelines emphasize that researchers must critically evaluate the authenticity of online sources. Ultimately, the internet has become an indispensable infrastructural component in modern musicology, expanding the accessibility, speed, and interdisciplinary reach of scholarly inquiry.

Based on the above source, attempt the following five questions.

286. What foundational stages of Music research pedagogy has the internet revolutionized?
(A) The physical manufacturing of modern electronic equipments
(B) The preparation of live and unplugged acoustic performances
(C) The rejection of various primary and secondary research sources
(D) Reviewing literature and accessing data sources

287. In the project detailing global musical migrations, what did the researcher utilize the internet for?
(A) To restrict research to local and regional limitations only
(B) To physically travel to distant physical libraries today
(C) Accessing international archives and networks
(D) To manually transcribe historical and written treatises

288. How has the internet affected traditional barriers to data collection?
(A) It has increased the need to physically travel to archives
(B) It has significantly mitigated them
(C) It has made primary research sources completely inaccessible
(D) It has limited the distribution of academic reports

289. What pedagogical guideline must researchers follow when using the internet, according to the passage?
(A) They must accept all online repositories as factual sources
(B) They must avoid using any real-time collaborative networks
(C) They must prioritize physical libraries over digital archives
(D) Critically evaluating online source authenticity

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(A) The mathematical proportions of tuning systems
(B) The specific acoustic resonance of traditional instruments
(C) The purely financial mechanisms of music distribution
(D) How it fosters group cohesion and cultural identity

278. What does an economic analysis of music primarily explore?
(A) The aesthetic and ontological status of pure sound wave forms
(B) Financial mechanisms for musical production and distribution
(C) The sociological impact of various community group dynamics
(D) The psychological evaluation of emotional and mental well-being

279. According to the passage, what does combining Economics and Social Sciences allow researchers to evaluate?
(A) How mathematical formulas determine community music-making tasks
(B) How therapeutic outcomes alter the livelihood of professional musicians
(C) Economic impacts on the social accessibility of music
(D) How poetic meter drives the market forces of music consumption

280. What pedagogical benefit arises from utilizing Economics and Social Sciences to analyze music?
(A) It guarantees the complete isolation of music from societal behaviors
(B) It focuses solely on the spiritual value of cultural institutions
(C) It proves that musical practices are immune to financial structures
(D) It ensures a pragmatic understanding of material realities

Direction : Please read the following source carefully.

The integration of Modern Technology has fundamentally transformed the methodology and execution of Music research. A prominent shift is observed in the ubiquitous application of electronic equipments and the computer in both musical analysis and archiving. In a contemporary research scenario focused on acoustic preservation, scholars extensively utilized advanced electronic equipments, such as digital synthesizers and high-fidelity recording interfaces, to capture the nuanced timbres of traditional instruments. This reliance on modern hardware is coupled with the computational power of the computer. The computer serves as the central hub for running specialized software that facilitates the granular analysis of data collection. Researchers employ computers to visualize sound waves, transcribe complex rhythmic patterns, and digitally restore degraded archival audio. The pedagogy of music research now necessitates proficiency in these technological tools, as they allow for a level of precision previously unattainable. By transitioning from purely acoustic or manual methods to utilizing sophisticated electronic equipments and computers, scholars can execute complex acoustical analyses and empirical studies, thereby expanding the technical parameters and scientific validity of modern musicological research.

Based on the above source, attempt the following five questions.

281. What has fundamentally transformed the methodology and execution of Music research?
(A) The integration of Modern Technology
(B) The rejection of acoustic preservation methods
(C) The exclusion of complex rhythmic patterns
(D) The reliance on purely manual analytical methods

282. In the contemporary research scenario, what were advanced electronic equipments used for?
(A) To manually write various historical musical treatises
(B) To capture timbres of traditional instruments
(C) To entirely replace the need for original data collection
(D) To distribute music without using computational power

283. According to the source, what serves as the central hub for running specialized software in music research?
(A) The traditional instrument
(B) The computer

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Direction : Please read the following source carefully.

The culmination of Music research pedagogy involves the systematic documentation of findings through writing the project report. This phase transforms analytical results into a structured academic narrative. A critical aspect of writing the project report is maintaining academic integrity and structural clarity, which is achieved through careful Research project Indexing, as well as compiling accurate references and a bibliography. Indexing allows readers to navigate the complex thematic elements and specific musical terms discussed throughout the text. Furthermore, the inclusion of references provides immediate attribution to the specific sources of data and prior literature that directly influenced the research arguments. In a recent case study documenting regional folk music, the researcher dedicated significant effort to the bibliography, distinguishing it from the references by including all consulted works, even those not explicitly cited in the final project report. This distinction highlights the comprehensive pedagogical standards required in musicology. Ultimately, meticulous attention to writing the project report, combined with exhaustive indexing, referencing, and bibliography creation, ensures that the research contributes transparently and accessibly to the broader academic discourse surrounding music research.

Based on the above source, attempt the following five questions.

261. What is the primary function of writing the project report in Music research pedagogy?
(A) To gather primary data from live performances
(B) To select a suitable topic for future research
(C) To replace the need for an initial synopsis
(D) To systematically document research findings

262. According to the source, how is structural clarity and navigation achieved in a project report?
(A) By omitting specific musical terminology
(B) Through careful Research project Indexing
(C) By relying solely on an unformatted narrative
(D) Through avoiding the citation of prior literature

263. What role does the inclusion of references play in the project report?
(A) It lists all consulted works regardless of specific citation
(B) It helps readers navigate complex thematic research elements
(C) It provides attribution to data sources and literature
(D) It summarizes the analytical results of the entire project

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264. In the recent case study, how did the researcher distinguish the bibliography from the references?
(A) By excluding works that directly influenced the arguments
(B) By listing only the sources explicitly cited in the text
(C) By replacing the index with the list of research references
(D) By including all consulted works, even if not cited

265. What is the ultimate outcome of combining meticulous project report writing, indexing, referencing, and bibliography creation?
(A) Transparent contribution to academic discourse
(B) Restricting access to underlying primary data sets
(C) Ignoring the broader discourse in modern musicology
(D) Simplifying complex musical terms for non-experts

Direction : Please read the following source carefully.

Research avenues in modern academia increasingly emphasize the Interdisciplinary aspects of Music. A prominent case involves the exploration of the intrinsic connections between Music and Literature. Researchers analyze how poetic meter and narrative themes in literature dictate melodic structures. Beyond textual analysis, interdisciplinary studies frequently intersect with Philosophy, Religion, and Culture. A scholar examining devotional singing traditions must investigate how underlying religious doctrines and philosophical concepts shape musical expression. In this context, music is not studied in isolation but as an integrated cultural phenomenon. The philosophical dimensions

290. What is the ultimate role of the internet in modern musicology?
(A) It is an indispensable infrastructural component
(B) It serves as a temporary substitute for academic indexing
(C) It narrows the interdisciplinary reach of scholarly inquiry
(D) It decreases the speed of locating suitable research topics

Direction : Please read the following source carefully.

A critical area of academic inquiry involves analyzing the New trends in Indian Music in the post-independence era. Following 1947, the patronage of Indian music shifted significantly from the royal courts to democratic, public institutions and broadcasting networks. This systemic transition catalyzed new performance trends and structural changes within the musical landscape. Researchers studying this era document the rise of mass public concerts and the establishment of government-funded cultural academies, which altered the pedagogy and dissemination of traditional music. A notable case study highlights how the post-independence era fostered the institutionalization of music education, moving it from the exclusive guru-shishya parampara into formalized university curricula. Furthermore, the advent of national broadcasting introduced regional musical forms to broader audiences, leading to new stylistic integrations. These new trends in Indian Music necessitated a reevaluation of research areas, as scholars began to study the democratization of classical arts and the emergence of popular music genres. Investigating the post-independence era provides vital insights into how Indian music adapted to modern national identity, reflecting complex shifts in social accessibility, institutional support, and public consumption.

Based on the above source, attempt the following five questions.

291. Following 1947, where did the patronage of Indian music shift from?
(A) From democratic institutions to traditional royal courts
(B) From broadcasting networks to traditional musical gurus
(C) From royal courts to public institutions
(D) From university curricula to traditional royal courts

292. What catalyzed new performance trends and structural changes within the musical landscape?
(A) The systemic transition of music patronage
(B) The exclusive reliance on the guru-shishya parampara
(C) The rejection of government-funded cultural academies
(D) The decline of mass public concerts

293. According to the case study, how was music education altered in the post-independence era?
(A) It was removed entirely from formal institutional research settings
(B) It transitioned strictly into the exclusive guru-shishya parampara
(C) It was restricted solely to private royal court music performances
(D) Institutionalizing music into formal curricula

294. What was a consequence of the advent of national broadcasting?
(A) It restricted regional musical forms to local and regional audiences
(B) Introducing regional forms to broader audiences
(C) It prevented stylistic integrations in various traditional music
(D) It dismantled government-funded cultural academies and institutions

295. Investigating the post-independence era provides vital insights into what aspect of Indian music?
(A) How it rejected all modern national identity constructs in India
(B) How it eliminated the study of popular and contemporary music genres
(C) Adapting to identity and structural shifts
(D) How it decreased in social accessibility and public consumption rates

Direction : Please read the following source carefully.

The intersection of Modern Technology and the New trends in Indian Music in the post-

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measurable outcome resulting from the initial musical intervention or cause.

9. (A) II, I, IV, V, III
The standard music research process begins with the identification of a specific problem, followed by the preparation of a formal synopsis. Once the plan is approved, the researcher proceeds to data collection and the subsequent analysis of the gathered information. The final stage involves writing the report, where findings are synthesized and presented in a structured academic format for evaluation.

10. (A) Bibliography - A list of cited and consulted materials
A bibliography is an essential academic component that provides a comprehensive list of all sources cited or consulted during the research process. It includes books, journals, and digital records, allowing readers to verify the information and explore the subject further. Unlike a hypothesis or primary source, the bibliography serves as a standardized record of the existing literature that supported the study.

11. (D) Ethnomusicology
Ethnomusicology is a specialized branch of musicology that focuses on the study of music within its specific cultural and social contexts. It examines how people create, perform, and experience music as part of their identity and community traditions. This discipline often involves ethnographic fieldwork and participant observation to understand the broader human significance of diverse musical practices across various global societies.

12. (D) Statement I is incorrect but Statement II is correct
Modern technology has revolutionized the way music is archived and shared globally, making diverse traditions more accessible than ever before. While electronic instruments like synthesizers offer new creative possibilities, they have not replaced traditional acoustic instruments in Indian classical concerts. Instead, digital tools complement classical traditions by expanding the reach of performances and preserving historical records for future generations of scholars.

13. (B) I, II, and IV only
Following Indian independence, the decline of princely patronage led to a shift toward institutional music education and the rise of new patrons like All India Radio. Music began moving from the secretive gharana settings into formalized university departments, offering standardized degrees. While these changes occurred, the traditional Guru-Shishya parampara was not completely abandoned but rather adapted to exist alongside modern academic structures.

14. (D) Math has no relevance to Shruti or Swara placement
The relationship between music and mathematics is foundational, as musical intervals and rhythms can be expressed through precise numerical ratios and fractions. Mathematical principles are essential for calculating the placement of shrutis and swaras, ensuring harmonic accuracy in instrument construction and tuning. Laya structures and complex polyrhythms also involve arithmetic permutations, demonstrating that mathematics is deeply relevant to both theory and performance.

15. (A) Both A and R are true and R is the correct explanation of A.
Interdisciplinary studies of music and literature explore the deep connections between lyrical content and musical form. Many traditional genres, including Prabandha, Dhrupad, and Thumri, are built upon strong textual foundations where poetic meters dictate the rhythmic and melodic structure. Understanding the literary aspects of these compositions is crucial for researchers because the poetry provides the primary framework for the musical expression.

16. (B) Psychology
Investigating the emotional responses of listeners to specific ragas requires an interdisciplinary approach that combines musicology with psychology. This field examines how auditory stimuli affect human cognition, mood, and physiological states. By understanding psychological principles, a researcher can objectively measure and analyze the subjective feelings of devotion or tranquility evoked by musical structures like Raag Darbari in different audience groups.

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ANSWERS

1. (B) A theoretical analysis of the methods applied to a field of study
Methodology serves as a theoretical framework that examines the specific techniques and principles applied within a field of study. In musicology, it involves analyzing the systematic logic behind research processes rather than simply listing data or history. This conceptual approach ensures that the chosen methods align with the investigative goals and provide a rigorous foundation for scholarly inquiry.

2. (C) Statement I is correct but Statement II is incorrect
Conducting a comprehensive literature review is a foundational step in identifying existing scholarly gaps within the field of musicology. This process allows researchers to understand previous findings and refine their own objectives early in the study. Typically, this review occurs during the initial planning phase to guide the investigation, rather than after the data analysis has been finalized.

3. (C) I, II, and IV only
A viable research topic in music must be manageable within a designated timeframe while contributing meaningful insights to the existing body of knowledge. Access to relevant literature and primary or secondary sources is essential for building a strong academic argument. Relying exclusively on secondary data is not a requirement, as many successful studies integrate original fieldwork and primary analysis.

4. (D) Complete final data analysis
A research synopsis functions as a detailed plan or blueprint for a proposed study, outlining the problem, methodology, and existing literature. It establishes the scope and feasibility of the project before the actual investigation begins. Consequently, the final data analysis is not included in this document, as the analysis phase only occurs after the research has been fully executed.

5. (A) Both A and R are true and R is the correct explanation of A.
Empirical research in fields like music therapy relies heavily on primary data because it provides firsthand evidence directly relevant to the specific study. This information is collected through methods like direct observation or clinical trials, ensuring that the results reflect authentic outcomes. Using original data gathered for the research purpose allows for a more accurate assessment of therapeutic interventions and mechanisms.

6. (B) An alphabetical list of names and terms with page numbers
Indexing in a research project report serves as a navigational tool that organizes key terms, names, and concepts alphabetically. Each entry is paired with specific page numbers to help readers locate information quickly within a lengthy document. Unlike a bibliography or summary, the index focuses on granular details and terminology, enhancing the overall accessibility and utility of the scholarly work.

7. (A) P-3, Q-1, R-4, S-2
Interdisciplinary music research integrates diverse fields to explore sound and its various impacts. Physics focuses on acoustics and frequency measurement, while psychology examines cognitive responses to specific musical structures. Economics analyzes industry models and royalties, whereas philosophy investigates the aesthetics and epistemology of sound. These connections highlight how musical study expands beyond performance into scientific, social, and conceptual domains.

8. (A) Cause: playing ragas; Effect: reduced stress
Identifying cause-and-effect relationships is essential for understanding the practical applications of music in clinical settings. In this specific observation, the implementation of particular ragas serves as the independent variable or the stimulus that triggers a change. The subsequent reduction in patient stress levels represents the dependent variable or the

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independence era represents a highly significant research avenue. As India transitioned into a modern republic, the rapid adoption of electronic equipments and the internet fundamentally altered both the creation and preservation of music. A definitive case study in this area examines the impact of recording technologies on traditional improvisation. Post-independence, the introduction of studio recording constraints required artists to condense expansive classical performances into shorter, time-bound tracks. This reliance on modern technology established entirely new aesthetic trends and performance practices within Indian music. Furthermore, the later integration of the computer and the internet enabled the global dissemination of Indian musical traditions, creating a transnational audience. Researchers analyzing this era focus on how technological mediation shifted music from a localized, live experience to a globally consumable digital artifact. The pedagogy of studying these new trends requires an understanding of how technological tools not only recorded the music but actively shaped its structural evolution, proving that in the post-independence era, modern technology functioned as a primary catalyst for musical innovation.

Based on the above source, attempt the following five questions.

296. What required artists to condense expansive classical performances into shorter tracks post-independence?
(A) The emergence of a transnational and global musical audience
(B) The rejection of modern digital artifacts in classical music
(C) The traditional rules of classical improvisation in performance
(D) Introduction of studio recording constraints

297. What did the reliance on modern recording technology establish within Indian music?
(A) Entirely new aesthetic trends and performance practices
(B) A return to unrecorded live experiences
(C) The elimination of all performance practices
(D) A restriction against using computers in music creation

298. What enabled the global dissemination of Indian musical traditions?
(A) The limitation of studio recording tracks
(B) The integration of the computer and the internet
(C) The physical localization of live experiences
(D) The exclusive reliance on traditional improvisation

299. How did technological mediation shift the experience of Indian music?
(A) From a globally consumable artifact to a localized experience today
(B) Shifting localized experience to digital artifacts
(C) From a studio recording to an exclusively unrecorded musical format
(D) From a transnational practice to a strictly regional tradition today

300. What must the pedagogy of studying these new trends understand about technological tools?
(A) They actively shaped the structural evolution of the music
(B) They exclusively recorded music without altering its structure
(C) They played no role in the evolution of Indian music post-independence
(D) They prevented modern technology from influencing musical innovation

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17. (A) P-2, Q-3, R-4, S-1
Research components follow a structured framework to ensure academic integrity and clarity. The research problem identifies the specific gap the study addresses, while data collection involves gathering relevant primary and secondary information. A bibliography provides an alphabetical listing of all sources used to support the findings. Plagiarism occurs when someone else's work is used without proper acknowledgment, violating ethical standards.

18. (A) Music and Economics
Analyzing the impact of digital streaming platforms on the livelihoods of musicians involves applying concepts from the field of economics. This research examines market trends, supply and demand, and the monetization of art in a digital environment. By focusing on financial structures and royalty models, researchers can understand how technological shifts affect the economic sustainability and career paths of traditional artists.

19. (A) I, III, II, IV
Technological advancements in music have evolved from the mechanical era to the digital age over more than a century. The invention of the gramophone first allowed for recorded sound, followed much later by the portability of cassette tapes. The development of digital audio workstations then transformed recording and editing processes. Finally, streaming services emerged, revolutionizing global music distribution and accessibility through the internet.

20. (D) Primary Source - An encyclopedia of music
Data sources in research are categorized based on their proximity to the original event or information. Primary sources include firsthand evidence like interviews with living masters or original historical manuscripts. Secondary sources, such as textbooks, peer-reviewed journal articles, and encyclopedias, provide summaries or interpretations of primary data. An encyclopedia is considered a secondary or tertiary source because it compiles previously established knowledge.

21. (C) Critically analyzing existing publications related to the research
A review of literature is a critical component of research pedagogy that involves evaluating existing publications relevant to a specific topic. This process helps the researcher understand the current state of knowledge and identify unresolved questions or gaps. By synthesizing previous findings, the researcher can justify their own study and ensure that it contributes something new to the scholarly field.

22. (C) Statement I is correct but Statement II is incorrect
Music therapy is an evidence-based discipline that requires practitioners to have a deep understanding of both musical theory and psychological healing mechanisms. While ancient traditions often used chanting for spiritual purposes, modern music therapy is grounded in scientific research regarding how sound affects the human brain and body. It is not exclusively religious but rather a clinical application aimed at achieving therapeutic goals.

23. (C) I, II, and IV only
A research synopsis serves as an essential blueprint that outlines the aims, objectives, and proposed methodology of a study. It typically includes a tentative chapterization scheme to demonstrate the logical flow of the planned research. Since the synopsis is a proposal written before the study is conducted, it cannot contain final conclusions, which are only determined after the data analysis.

24. (B) Ethnographic observation of a specific folk community
Quantitative methodology in music research focuses on numerical data, such as statistical analysis of surveys or frequency measurements of overtones. In contrast, ethnographic observation of a folk community is a qualitative approach. It prioritizes descriptive insights, cultural context, and subjective experiences over mathematical calculations. This method allows researchers to understand the social and human aspects of music within a specific community.

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such as transcripts from in-depth interviews, ethnographic field notes, or detailed textual analyses of lyrics. Unlike quantitative data, which uses statistics and measurements, qualitative methods aim to provide a deep understanding of the human and social aspects of music.

42. (C) Statement I is correct but Statement II is incorrect
Philosophy in the context of music explores profound concepts like "Nada Brahman," which links sound to ultimate reality in Indian traditions. It examines the nature of beauty, aesthetics, and the epistemology of musical knowledge. This field is not concerned with the financial logistics of concert management but rather with the conceptual and metaphysical underpinnings that define the human experience of music.

43. (B) I, II, and IV only
A bibliography is a critical list of sources referred to during research, providing credibility to the work by allowing for verification. It must follow a standardized formatting style, such as APA or MLA, to ensure academic professionalization. Typically, the bibliography is placed at the very end of the thesis rather than at the beginning, serving as a comprehensive record of the study's foundation.

44. (D) The psychological healing effects of spiritual chanting
The interdisciplinary study of music and physics focuses on the physical properties of sound, including frequency, resonance, and wavelengths. Measuring the resonating properties of strings or calculating shruti values through cent measurements falls directly within this scientific domain. In contrast, studying the psychological healing effects of chanting relates more to music therapy and psychology, as it examines cognitive and emotional responses.

45. (A) Both A and R are true and R is the correct explanation of A.
After Indian independence, the end of royal patronage from princely states necessitated a transition to democratic and institutional music education. This shift led to the establishment of university music departments and formalized curricula, moving away from the traditional, localized Gurukul system. These institutions provided new avenues for funding and academic research, ensuring the continued survival and professionalization of classical music in a modern society.

46. (B) A tentative assumption that needs to be tested
In musicological research, a hypothesis is defined as a tentative assumption or a preliminary prediction that requires systematic testing through data collection and analysis. It serves as a guide for the investigation, helping the researcher focus on specific variables and relationships. A hypothesis is not a final result or an established fact but a starting point that the study aims to validate or disprove.

47. (A) P-2, Q-3, R-4, S-1
Academic research utilizes specific terms to define different areas of inquiry. Ontology examines the nature of existence and being, while epistemology focuses on the theory of knowledge and how it is acquired. Methodology refers to the system of methods used within a particular field of study. Pedagogy is specifically concerned with the study of teaching methods and the practices involved in education.

48. (B) Unrealistic expectations of vocal perfection
When researching the impact of digital pitch correction on audiences, the primary effect identified is the creation of unrealistic expectations regarding vocal perfection. This technological intervention allows performers to sound flawless in recordings, which can distort the audience's perception of live, unedited singing. This shift in expectations can put immense pressure on musicians to achieve a standard that may be physically impossible without digital assistance.

49. (A) II, III, IV, I
The literature review process begins with formulating specific search keywords to narrow the focus. The researcher then searches databases and library catalogs to find relevant sources. After identifying the literature, the next step involves reading and critically evaluating the selected materials. Finally, the gathered information is synthesized into a coherent summary that identifies gaps and provides a foundation for the new research.

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33. (B) I, II, and IV only
The interdisciplinary study of music and sociology examines how musical practices reflect and influence social structures. This field investigates the status of musicians throughout history and analyzes how factors like gender and caste affect access to musical education and performance. By studying music as a cultural identity marker, sociologists can understand how it functions within communities, rather than focusing on purely acoustic properties.

34. (A) The researcher's personal financial wealth and status
Selecting a suitable research problem involves evaluating the academic significance, originality, and feasibility of the topic. A researcher must consider whether sufficient primary and secondary data are available to support an investigation. However, the personal financial status or wealth of the researcher is not an academic criterion for selecting a topic, as research merit is based on the study's potential contribution.

35. (A) Both A and R are true and R is the correct explanation of A.
Ethical research requires the accurate citation of all references and sources used in a project report. Proper documentation is essential because it prevents plagiarism by giving credit to original authors. Furthermore, it enhances the credibility of the work by allowing readers to verify the information and trace the origins of the researcher's arguments, fostering a transparent and rigorous scholarly environment.

36. (D) Ensuring it is concise and reflects the scope of the study
A well-formulated research title should be concise, professional, and clearly reflective of the study's scope and variables. It serves as the first point of contact for readers, accurately summarizing the core focus of the investigation. Avoiding vague or overly poetic language ensures that the title communicates the specific subject matter effectively, which is essential for academic indexing and searchability.

37. (A) P-2, Q-1, R-4, S-3
Post-independence India established several institutions to support and formalize the arts. The Sangeet Natak Akademi focuses on national recognition and archiving, while All India Radio played a vital role in broadcasting classical music to the masses. University departments standardized music degrees and research, and the Indian Council for Cultural Relations promotes Indian musical heritage on an international stage for global audiences.

38. (B) Cultural conditioning and psychology
When a specific raga evokes feelings of devotion only among certain listeners, the relationship between sound and emotion is mediated by cultural conditioning and psychology. This suggests that the impact of music is not solely a result of physical sound frequencies. Instead, the listener's personal background, familiarity with traditional contexts, and cognitive processing play a crucial role in how musical structures are interpreted.

39. (A) II, I, III, IV
The history of Indian musicology spans from ancient texts to modern digital platforms. The writing of the Natya Shastra established early foundational theories, while the Bhatkhande Music Institute was founded much later to formalize institutional education. The Sangeet Natak Akademi was established after independence to patronize the arts nationally. Finally, the introduction of internet-based streaming transformed how music is consumed and researched in the current era.

40. (D) Table of Contents - Contains detailed raw data charts
The table of contents is a structural element of a research project that lists chapter titles and headings with their corresponding page numbers. It provides a roadmap of the document's organization for the reader. It does not contain detailed raw data charts; such materials are typically placed in the appendix or the results section to ensure the report remains clear and professional.

41. (C) It involves descriptive data such as interview transcripts
Qualitative data in music research is characterized by its descriptive nature, focusing on meanings, experiences, and cultural contexts. It often consists of non-numerical information,

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enough to be manageable within the study's scope. This focus ensures that the investigation is original, significant, and academically rigorous.

74. (D) Author's phone number
A standard academic bibliography includes specific details to help readers locate the referenced works, such as the author's name, the title of the source, the year of publication, and the publisher's information. These elements provide essential context and credit for the ideas used in the research. Personal contact information like an author's phone number is never included in a bibliography, as it is irrelevant to the scholarly record of publication.

75. (A) Both A and R are true and R is the correct explanation of A.
Mathematics plays a vital role in understanding the rhythmic structures of Hindustani music, particularly the concepts of laya and tala. Complex rhythmic forms like tihais and chakradars require precise arithmetic calculations to ensure they resolve perfectly on the "sam" or first beat of the cycle. This interdisciplinary connection demonstrates how mathematical logic underpins the creative execution of rhythm, providing a framework for both the composition and performance of intricate patterns.

76. (D) Analyze why the discrepancy exists objectively
When a researcher encounters contradictory data, the most appropriate and ethical approach is to analyze the discrepancy objectively rather than ignoring or manipulating it. Understanding why inconsistencies occur can lead to deeper insights into the research problem and may even reveal important new variables or perspectives. This commitment to academic honesty ensures that the study remains credible and that the final findings reflect a comprehensive understanding of the evidence.

77. (A) P-2, Q-1, R-4, S-3
Modern research utilizes specialized software tools to process different types of data efficiently. SPSS is commonly used for statistical analysis of quantitative information. Praat is a vital tool for conducting acoustic and phonetic analysis of musical sound. Mendeley helps researchers manage their references and citations systematically. MS Word is the standard software for drafting and formatting the final research document, ensuring a professional and structured presentation of the study.

78. (A) Decline in audience attendance
In an economic study of music, the effect represents the measurable change resulting from a specific cause or policy. When a government imposes heavy taxes on concert tickets, the cause is the tax policy. The resulting decline in audience attendance is the direct effect being studied by the music economist. This relationship helps researchers understand how financial factors and public policies influence the accessibility and sustainability of live musical performances.

79. (C) Participant Observation
Participant observation is a qualitative data collection method where the researcher immerses themselves in the musical activities and daily life of the community being studied. By actively participating, the researcher gains firsthand experience and a deeper understanding of cultural nuances, performance traditions, and social dynamics. This method is common in ethnomusicology, providing rich, descriptive data that cannot be captured through surveys or archival research alone, fostering a more holistic perspective.

80. (D) Sangeet Natak Akademi - Body for space research
Several important bodies were established after Indian independence to support the arts and education. Shodhganga serves as a national repository for electronic theses, while SPIC MACAY promotes classical music among the youth. Prasar Bharati functions as the public service broadcaster. The Sangeet Natak Akademi is the national academy for music, dance, and drama, not a body for space research, highlighting its specific role in patronizing the performing arts.

81. (C) The extent to which a test measures its intent
In research methodology, validity refers to the extent to which a particular test, tool, or instrument accurately measures what it is intended to measure. Ensuring high validity is crucial for the credibility of the research, as it confirms that the data collected truly represents

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50. (B) E-learning - Studying music through online platforms
E-learning represents a modern trend in Indian music where students use online platforms and digital tools to study traditional arts. This approach has expanded access to musical education beyond physical boundaries, allowing for global dissemination of knowledge. Unlike fusion or the gharana system, which refer to musical styles or social structures, e-learning specifically describes the technological method of pedagogical delivery and remote study.

51. (C) Research relying on observed phenomena from experience
Empirical research is an investigative approach that relies on direct observation and evidence gathered through experience rather than purely theoretical or fictional speculation. In musicology, this might involve conducting experiments, surveys, or field observations to collect data that can be systematically analyzed. This method ensures that findings are grounded in observable reality, providing a scientific and objective basis for understanding musical phenomena and behaviors.

52. (C) Statement I is correct but Statement II is incorrect
A structured questionnaire is a primary research tool consisting of closed-ended questions with specific options for respondents to choose from, allowing for standardized data. In contrast, an unstructured interview is flexible and allows for open-ended discussion, rather than relying on a rigid, unchanging list of questions. This qualitative approach enables the researcher to explore complex perspectives and gain deeper insights into the subject's experiences.

53. (B) I, II, and IV only
Modern computer applications have significantly enhanced music research by providing tools for acoustic analysis and bibliographic management. Software can process both quantitative and qualitative ethnomusicological data, helping researchers organize complex information. Additionally, digital word processors have standardized the report writing process, ensuring professional formatting and clarity. These technological tools improve the efficiency and rigor of scholarly work across various musical disciplines and research areas.

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54. (B) A modern summary textbook
Primary sources in historical music research are original records created during the period under study, such as 17th-century manuscripts, musician diaries, or early gramophone records. These items provide direct, firsthand evidence of musical practices and history. A modern summary textbook is considered a secondary source because it compiles, interprets, and summarizes primary data rather than presenting original evidence from the time of the event.

55. (A) Both A and R are true and R is the correct explanation of A.
Indian classical music has a deep historical link with religion, as many of its core forms originated within devotional and temple contexts. Genres like Kirtan, Bhajan, and Dhrupad were developed as expressions of spiritual practice and were traditionally performed as part of sacred rituals. This religious foundation shaped the structure, aesthetics, and development of these musical styles, highlighting the interdisciplinary connection between sound and spirituality in India.

56. (A) Statistical tools such as pie charts and bar graphs
Analyzing quantitative data, such as audience demographics, requires the use of objective statistical tools to identify patterns and trends. Visual aids like pie charts and bar graphs are effective for presenting numerical information clearly and concisely. This approach allows researchers to make data-driven comparisons and draw logical conclusions about audience composition, rather than relying on subjective interpretations or poetic descriptions that lack numerical precision.

57. (A) P-2, Q-4, R-3, S-1
Different research types focus on specific areas of musical inquiry to expand knowledge. Historical research investigates past events and texts, while experimental research tests acoustic properties in controlled conditions. Descriptive research involves surveying current attitudes or characteristics of music listeners. Philosophical research analyzes the aesthetics and conceptual

conferences. His efforts led to the establishment of music colleges and the creation of a systematic syllabus, transitioning music education from the private Guru-Shishya parampara into a modern, institutional academic framework that remains influential today.

90. (A) Questionnaire - A tool for primary data collection
In research methodology, a questionnaire is a standard tool used to gather primary data directly from respondents through a series of questions. This method allows researchers to collect original information tailored to their specific study. Other terms like bibliography refer to a list of sources, while a hypothesis is a tentative prediction. Understanding these components is essential for conducting structured and ethical research that contributes new knowledge to the field of musicology.

91. (D) The consistency of the results over time
Reliability in research methodology refers to the consistency and stability of results over time when a study is replicated under similar conditions. A reliable measurement tool or process should produce the same outcomes repeatedly, ensuring that the findings are not due to chance. While validity ensures accuracy, reliability focuses on the dependability of the research findings, which is essential for building a robust and trustworthy body of scientific and musicological knowledge.

92. (D) Statement I is incorrect but Statement II is correct
Qualitative research in music focuses on understanding the depth and context of musical experiences through descriptive methods. It often involves in-depth interviews, ethnography, and detailed textual analysis to explore subjective meanings and cultural significance. Unlike quantitative research, it does not rely heavily on numerical data or statistical models. Instead, it seeks to provide a nuanced perspective on the human and social aspects of music that cannot be captured by numbers alone.

93. (A) I, II, and III only
An index is a valuable navigational feature of a research project report, typically placed at the end. It provides an alphabetical list of key terms, names, and concepts, along with the corresponding page numbers where they appear. This tool allows readers to quickly locate specific information within the document. It does not replace the bibliography, as both serve different functions in documenting and organizing the scholarly content of the research project.

94. (D) A fully written 200-page historical chapter
A research synopsis is a concise proposal that outlines the planned study, including the title, statement of the problem, and proposed methodology. It serves as a plan to be approved before the full research begins. Therefore, it does not include fully written chapters of the final thesis. The purpose of the synopsis is to define the scope and feasibility of the project, not to present the final completed work or its detailed findings.

95. (A) Both A and R are true and R is the correct explanation of A.
The invention of electronic instruments like the synthesizer, supported by MIDI technology, has transformed musical performance by allowing solitary musicians to reproduce complex orchestral sounds. Digital sampling enables these keyboards to precisely mimic various acoustic instruments, providing a wide range of creative possibilities. This technological shift has significant implications for music production and performance, as it allows for the creation of rich, multi-layered arrangements without the need for a full live ensemble.

96. (B) To test the feasibility of tools on a small scale
A pilot study is a small-scale preliminary investigation conducted to test the feasibility, time, and cost of a research project before the main study begins. Its primary objective is to evaluate the effectiveness of data collection tools and identify any potential problems in the research design. By conducting a pilot study, researchers can refine their methods and ensure that the larger project is well-prepared, scientifically sound, and manageable within the available resources.

97. (A) P-3, Q-2, R-1, S-4
Music research involves various philosophical and psychological concepts applied to different contexts. Aesthetics explores the study of beauty and rasa, while cognition examines how the

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computers, greatly expanding the scope of their survey. This technological shift allows for a more comprehensive and efficient search for existing scholarly work, improving the quality and depth of musicological research.

66. (B) Research aiming to improve immediate teaching practices
Action research in music pedagogy is a practical investigative approach aimed at improving immediate teaching practices and educational outcomes. It involves teachers or researchers identifying specific classroom challenges and implementing experimental solutions to see what works best in their specific context. This cyclical process of planning, acting, observing, and reflecting allows for continuous improvement in how music is taught and learned, directly benefiting both educators and students.

67. (A) P-2, Q-4, R-3, S-1
A thesis is organized into specific chapters that serve distinct purposes in communicating research. The introduction provides the background and formulates the research problem. Methodology explains the detailed steps and techniques used to conduct the study. Findings present the raw and analyzed data outcomes, while the conclusion offers a summary of the results and final thoughts on the study's implications and contributions to the field.

68. (D) Noise-induced hearing loss in the audience
Using high-decibel electronic amplifiers in live concerts can have direct physical effects on the audience, most notably leading to noise-induced hearing loss. While amplification makes music louder for larger venues, excessive volume levels can damage the delicate structures of the inner ear. This issue highlights the intersection of music technology and health, emphasizing the need for sound management and protective measures to ensure listener safety during loud performances.

69. (C) Naturalistic Observation
Naturalistic observation is a data collection method where a researcher watches and documents a musician's behavior in their everyday environment without intervention. This approach allows for the study of musical practices as they naturally occur, providing authentic insights into performance habits, social interactions, and cultural contexts. Unlike controlled experiments or fixed questionnaires, this qualitative method prioritizes ecological validity by capturing the real-world complexities of musical life and tradition.

70. (A) Sociology - Study of music's role in social structures
Sociology in the context of music involves the study of how musical practices function within social structures and reflect societal values. It examines the roles of musicians, audience dynamics, and the impact of social institutions on art. Other fields like anthropology focus on broader cultural systems, while linguistics analyzes musical language. Economics and archaeology address financial and physical remains, respectively, highlighting the diverse ways social sciences intersect with musicology.

71. (D) A representative subset selected for the study
In research methodology, a sample is a representative subset of a larger population that is selected for detailed study. Since it is often impossible to collect data from every individual in a target group, researchers use a sample to draw conclusions that can be generalized to the whole population. Choosing a proper sample ensures that the findings are valid and that the research is manageable and cost-effective.

72. (A) Both Statement I and Statement II are correct
Recording technology has evolved from analog to digital methods, each with unique characteristics for capturing sound. Analog recording directly preserves continuous sound waves on physical media like vinyl or magnetic tape, reflecting the original acoustic energy. Digital recording converts these waves into a series of binary numbers, allowing for precise storage, editing, and reproduction. Both systems have shaped the history of music documentation and continue to influence how sound is experienced.

73. (C) I, II, and IV only
Selecting a strong research problem requires identifying a specific, clear topic that aligns with the researcher's interest and expertise. A good problem should avoid duplication of existing work unless it offers a new perspective. Valid research can focus on local, national, or international genres, and it must be narrow

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meanings behind musical phenomena, providing a theoretical understanding of sound and beauty within various cultural and historical frameworks.

58. (A) Music and Psychology or Medicine
Studying how musical elements like tempo affect physiological responses such as heart rate falls within the interdisciplinary fields of music psychology and medicine. This research explores the connection between auditory stimuli and the human nervous system, investigating how sound can influence physical and emotional well-being. By measuring measurable biological changes, researchers can develop evidence-based applications for music in therapeutic and clinical settings to improve health.

59. (C) To outline the plan and feasibility to a committee
A research synopsis is a vital preliminary document that serves to outline the research plan, objectives, and methodology for approval by an academic committee. Its primary purpose is to demonstrate the feasibility and significance of the proposed study before the actual work begins. This structured proposal ensures that the researcher has a clear direction and that the project is academically sound and manageable within the available resources.

60. (D) Patronage - Solely reliant on ancient historical rulers
The post-independence era in India was marked by significant shifts in music patronage and education. While institutionalization and democratization made music accessible through colleges and public broadcasting, patronage transitioned from royal families to government bodies and the public. Modern musicians rely on institutional support, ticketed concerts, and digital platforms, rather than being solely dependent on ancient historical rulers, which is a trend from the pre-modern era.

61. (C) Using someone else's work without proper citation
Plagiarism is a serious ethical violation in research that involves using another person's ideas, text, or data without providing proper credit or citation. This can include direct copying, paraphrasing without acknowledgment, or presenting someone else's original findings as one's own. Maintaining academic integrity requires researchers to clearly document all sources, ensuring that the work of others is respected and that the study remains honest and credible.

62. (C) Statement I is correct but Statement II is incorrect
Folk music serves as a primary reflection of the socio-cultural traditions, rituals, and daily lives of the communities that create it. It is deeply embedded in its cultural context and cannot be studied independently of the society that produces it. Understanding the relationship between music and culture is essential for researchers to grasp the meaning and function of musical practices within different human groups and historical periods.

63. (B) I, II, and IV only
Formatting a research project report requires a logical flow of arguments across structured chapters, including a title page and acknowledgment section. Data analysis must be completed and presented before the final conclusion chapter to support the study's findings. References and citations are not optional; they are essential for academic integrity. Proper formatting ensures that the research is professional, transparent, and meets the standards of scholarly communication.

64. (B) Aesthetic emotion of the lyricist
Researching the acoustic properties of a musical instrument focuses on physical variables like string frequency, wood resonance, and harmonic overtones. These factors determine the sound quality and timbre of the instrument. In contrast, the aesthetic emotion of a lyricist is a subjective, literary, or psychological element that does not affect the physical physics of how an instrument produces sound or resonance during an acoustic investigation.

65. (A) Both A and R are true and R is the correct explanation of A.
The advent of the internet has significantly transformed the process of conducting a literature review by providing instant access to global resources. Researchers can now explore digital databases, e-journals, and national repositories like Shodhganga from their

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the phenomenon under study. Without validity, the findings of a study may be misleading or irrelevant, regardless of how consistently the results are produced.

82. (A) Both Statement I and Statement II are correct
Data sources are classified as primary or secondary based on how they are obtained by the researcher. A live interview conducted directly with a musician is primary data because it is original information gathered firsthand. In contrast, using a previously published census report is considered secondary data usage, as the information was already collected by another entity. Both types of data are valuable for building a comprehensive and well-supported research argument.

83. (B) I, II, and IV only
Research objectives are specific, measurable goals that align with the main problem and guide the study's methodology. They are formulated early in the process to provide a clear direction for data collection and analysis. Unlike the conclusion, which is written at the end, objectives set the stage for what the researcher hopes to achieve. Clear objectives ensure that the study remains focused and that the results can be evaluated against the initial plan.

84. (D) Hand-written manuscripts
Modern music pedagogy utilizes various technological tools to enhance learning, including e-learning platforms, video conferencing for remote lessons, and apps for monitoring pitch and tempo. These digital resources make education more accessible and interactive. In contrast, hand-written manuscripts are traditional, physical records of music that do not represent modern technological avenues, although they remain valuable primary sources for historical research and traditional study of musical compositions.

85. (A) Both A and R are true and R is the correct explanation of A.
Interdisciplinary research between music and psychology is fundamental to the development of music therapy. This field investigates how musical elements like frequency and rhythm influence cognitive processes and emotional states. Understanding these psychological mechanisms allows therapists to design targeted interventions that promote healing and well-being. This scientific foundation ensures that music therapy is practiced as an evidence-based clinical discipline rather than just a subjective or cultural experience.

86. (B) Analyzing lyrical themes of Thumris
Content analysis is a research method used to systematically analyze the content of communication, such as lyrics, texts, or recordings. In music research, this might involve identifying recurring themes, emotions, or social messages within the lyrics of a specific genre like Thumri. This approach provides a qualitative understanding of the meanings and cultural significance of musical works, moving beyond simple descriptions to examine the underlying messages conveyed through the artistic expression.

87. (A) P-2, Q-1, R-3, S-4
Music research spans multiple interdisciplinary avenues, each offering unique insights. The study of music and literature focuses on poetic meters in compositions like Ashtapadis. Economics analyzes the financial impacts of industry trends like piracy. Sociology examines gender roles within folk traditions, while physics investigates the physical resonance of materials used in instrument construction. These diverse applications demonstrate the broad relevance of musicology across scientific, social, and cultural domains of scholarly inquiry.

88. (A) Direct Effect
In research, an effect is the measurable change or outcome resulting from a specific cause or intervention. In this scenario, increased government funding serves as the cause or independent variable. The subsequent revival of dying folk traditions is the direct effect that occurs as a result of that financial support. Identifying these relationships is crucial for evaluating the impact of policies and funding on the preservation and growth of cultural heritage.

89. (C) Pt. V. N. Bhatkhande
Pt. V. N. Bhatkhande was a pivotal figure in the early 20th-century movement to formalize and institutionalize Indian classical music. He worked extensively to create a standardized notation system and organized the first national music

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25. (A) Both A and R are true and R is the correct explanation of A.
The introduction of the electronic Tanpura has fundamentally altered the daily practice routines of Indian classical musicians by providing a consistent and portable drone. Unlike traditional instruments that require manual tuning and specific environmental conditions, the electronic version is instantly accessible. This technological advancement allows musicians to practice independently at any time, ensuring they always have a reliable pitch reference for their performances.

26. (A) Integrating concepts from music and another distinct discipline
Interdisciplinary research in music involves the integration of concepts, theories, and methods from musicology with at least one other distinct academic field. This approach allows for a more holistic understanding of musical phenomena, such as how sound interacts with physics, psychology, or sociology. By breaking down traditional boundaries between disciplines, researchers can address complex questions that a single field of study cannot fully explain.

27. (A) P-3, Q-4, R-1, S-2
Modern technology provides diverse applications that enhance music research and practice. MIDI serves as a digital standard for communication between electronic instruments. Metronome and rhythm apps assist in maintaining steady laya and practicing complex talas. Pitch monitor apps provide visual feedback on swara accuracy, aiding intonation. Online archives offer researchers instant access to vast collections of historical recordings and primary source materials.

28. (D) Reliance on internet-based music tutorials
In a cause-and-effect scenario, the cause is the factor that initiates a change in another variable. In this situation, the widespread availability and increasing reliance on internet-based music tutorials act as the cause. This technological shift has led to the measurable effect of decreased face-to-face interactions within the traditional Guru-Shishya system, altering how musical knowledge is transmitted in the modern era.

29. (A) III, II, IV, I
The data analysis phase begins with the collection of raw information, which is then organized through coding and tabulation. Following this, the researcher applies specific statistical or thematic tools to process the data and identify significant patterns. The final step is the interpretation of results, where the analyzed data is used to draw meaningful conclusions and address the original research problem.

30. (B) Appendix - Supplementary material not essential to main text
An appendix is a standard section in a project report that contains supplementary materials like raw data charts, maps, or survey instruments. These items are not essential to the main narrative but provide valuable supporting evidence for interested readers. Unlike the foreword or abstract, which introduce the work, the appendix is placed at the end to keep the main text concise and focused.

31. (C) Research that aims to solve practical, real-world problems
Applied research in the field of music is characterized by its focus on solving practical, real-world problems. This approach contrasts with basic research, which focuses on developing abstract theories. In music, applied research might investigate the effectiveness of music therapy for specific health conditions or evaluate new teaching methods to improve student performance, directly impacting the practice and application of musical knowledge.

32. (C) Statement I is correct but Statement II is incorrect
Primary data consists of original information collected firsthand by a researcher for a specific project. This includes field recordings made in rural villages or original questionnaires distributed to concert attendees. While one statement correctly identifies village recordings as primary data, the other incorrectly labels original questionnaires as secondary. Both methods involve the direct gathering of new evidence, making them essential components of primary research.

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brain processes complex musical structures like rhythm. Therapy focuses on the clinical use of music to promote mental health and well-being. Epistemology investigates the sources and nature of musical knowledge, such as the distinction between traditional oral transmission and written records or modern scientific findings.

98. (A) A decline in rigorous practice for voice culture
The use of digital pitch correction by vocalists can lead to a significant decline in the rigorous practice traditionally required for voice culture. Because technology can artificially correct intonation in recordings, students may feel less compelled to master the subtle nuances of pitch through traditional, intensive training. This shift in pedagogy can result in a loss of authentic vocal technique and the microtonal precision that is a hallmark of many classical music traditions.

99. (C) Natya Shastra
The Natya Shastra is an ancient Indian treatise that serves as the historical foundation for the interdisciplinary study of music, dance, and dramaturgy. It provides detailed theories on aesthetics, performance practice, and the relationship between sound and emotional expression. This text is essential for understanding the roots of Indian classical arts and continues to be a primary source for researchers studying the historical evolution and theoretical underpinnings of traditional musical forms and performance.

100. (D) Appendix - The core argumentative chapter of the thesis
A research project follows a standard format where each section has a specific purpose. The title page and preface introduce the work, and the glossary defines technical terms. However, the appendix is not the core argumentative chapter; instead, it contains supplementary materials like raw data, charts, or maps that support the main text. The central arguments and findings are presented within the main body chapters of the thesis, ensuring a logical and focused presentation.

101. (C) Studying historical documents in repositories
Archival research in musicology involves the systematic study of historical documents, manuscripts, and recordings preserved in libraries and repositories. This method allows researchers to investigate the past and gain insights into musical traditions, composer lives, and historical performance practices. By examining primary source materials, scholars can reconstruct history and provide evidence-based perspectives on how music has evolved over time, ensuring that the study of music is grounded in factual and historical evidence.

102. (A) Both Statement I and Statement II are correct
Understanding variables is fundamental to structured research design. An independent variable is the factor that a researcher manipulates or categorizes to see if it causes a change. A dependent variable is the outcome or response that is measured to assess the effect of that manipulation. Identifying these variables allows researchers to establish cause-and-effect relationships and test hypotheses objectively, providing a clear framework for analyzing the data collected during the study.

103. (B) II, III, and IV
In the post-independence era, the traditional gharana system underwent significant changes as it adapted to modern institutional and technological shifts. Musicians began to blend styles from different gharanas, and university departments started to hire traditional experts as professors. The availability of recorded music also allowed students to listen to and learn from multiple traditions. While the system evolved, it did not completely disappear but rather became more open and integrated with formal education.

104. (D) Poetic rhyme scheme of the summary
Evaluating a literature review involves assessing its relevance to the research problem, its comprehensiveness, and how well it identifies existing research gaps. These criteria ensure that the review provides a solid academic foundation for the study. However, the use of a poetic rhyme scheme is not a requirement or a criterion for an academic literature review. Scholarly writing should be formal, clear, and objective, focusing on the critical synthesis of information rather than artistic expression.

105. (C) Music and Physics
Studying the acoustic variations between different makes of the Tabla requires applying

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120. (D) Music and Physics - Study of musician livelihood
Interdisciplinary music studies connect musicology with other fields to explore specific topics. Music and literature focus on prosody, while music and mathematics examine rhythmic permutations. Music and psychology study cognitive perception. However, the study of musician livelihoods is a topic for music and economics, not music and physics. Physics is concerned with the physical properties of sound and resonance, highlighting the need for accurate categorization in interdisciplinary research and academic inquiry.

121. (C) Data that is factual and free from personal bias
In research methodology, objective data refers to information that is factual, measurable, and free from personal bias or subjective feelings. This type of data ensures that the findings are reliable and can be verified by other researchers. By focusing on observable evidence and using standardized tools for collection, researchers can build a rigorous and scientifically sound argument that is grounded in reality rather than personal opinion, which is essential for academic integrity.

122. (C) Statement I is correct but Statement II is incorrect
Peer-reviewed journals are essential for academic credibility because they ensure that articles are evaluated by experts before being published. This process maintains high standards of rigor and accuracy. In contrast, self-published blogs often lack this formal oversight and do not carry the same weight in scholarly research. While both can provide information, researchers must prioritize peer-reviewed sources to ensure that their work is based on verified and high-quality information.

123. (A) I, II, III, IV
A basic bibliography entry requires specific details to allow for the identification and location of a source. This includes organizing entries alphabetically by the author's last name and including the title of the work, the year of publication, and the publisher's details. While a critical review might be part of an annotated bibliography, it is not a standard requirement for a basic list of references. These details ensure that the research is properly documented and transparent.

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124. (D) Thematic analysis of a musician's personal diary
Primary quantitative research focuses on collecting and analyzing numerical data through methods like surveys with Likert scales or measuring acoustic frequencies and decibel levels. These approaches allow for statistical analysis and objective measurement. In contrast, the thematic analysis of a musician's personal diary is a qualitative research method. It involves identifying subjective meanings and patterns within a text, providing descriptive insights rather than numerical data, which serves a different investigative purpose.

125. (C) Music and Philosophy
Writing a thesis on the aesthetic theories of Rasa requires the application of an interdisciplinary framework linking music and philosophy. This research examines the nature of beauty, emotional expression, and the conceptual underpinnings of artistic experience as described in historical texts. By exploring these philosophical dimensions, researchers can gain a deeper understanding of the meaning and purpose of musical performance within its cultural and theoretical context, bridging the gap between sound and thought.

126. (B) Ensuring access to necessary data within limits
A research topic is considered feasible when the researcher has clear access to the necessary data, resources, and literature within the given timeframe and budget. Ensuring feasibility is a critical part of the planning process, as it prevents the researcher from choosing a topic that is too broad or unmanageable. By setting realistic boundaries and confirming the availability of primary and secondary sources, a scholar can ensure that the project can be successfully completed.

127. (C) It studies financial aspects of the industry
The interdisciplinary study of music and economics focuses on the financial and market-related aspects of the music industry. This includes researching the livelihoods of musicians, the impact of new technologies on revenue, and

of the document. Footnotes can also include explanatory text or additional commentary that would clutter the main argument. This formatting choice enhances the clarity and academic rigor of the research report by providing detailed supporting evidence.

113. (B) I, II, IV, V
A standard methodology chapter in a research report includes the research design, sampling techniques, data collection tools, and data analysis methods. These elements provide a detailed explanation of how the study was conducted and how the findings were generated. The final conclusion is not part of the methodology; instead, it is presented in a separate chapter at the end of the report to summarize the results and their implications based on the analyzed data.

114. (D) Music and Astrobiology
Music research frequently intersects with other established fields such as psychology, economics, and philosophy to gain a more comprehensive understanding of musical phenomena. These interdisciplinary avenues explore the social, scientific, and conceptual aspects of sound. While many fields are relevant, music and astrobiology is not a recognized or explicitly mentioned interdisciplinary area in standard musicological methodology, highlighting the specific focus of the discipline on human culture, science, and history.

115. (C) Psychology and Pedagogy
Analyzing how rhythmic cycles like talas affect the learning speed of young children involves applying concepts from psychology and pedagogy. This research examines cognitive processes and the effectiveness of different teaching methods in a musical context. By understanding how the brain processes rhythm and how it impacts skill acquisition, researchers can develop more effective educational strategies for young students. This interdisciplinary approach bridges the gap between musical theory and practical educational psychology and training.

116. (B) To provide a structured proposal for approval
Preparing a research synopsis is an essential step for any scholar because it provides a structured proposal for approval by an academic committee. It outlines the research problem, objectives, and proposed methodology, demonstrating that the project is well-planned and feasible. This document ensures that the researcher has a clear roadmap before starting the investigation and that the study meets the necessary academic standards for significance and rigor within the chosen field of musicology.

117. (C) It utilizes interventions for therapeutic goals
Music therapy is a clinical and evidence-based discipline that utilizes musical interventions to achieve specific therapeutic goals for patients. It is practiced by trained professionals who understand both musical theory and psychological or physiological healing mechanisms. While it has historical roots, modern music therapy is grounded in scientific research rather than magic or ritual. This field addresses a wide range of needs, from emotional well-being to cognitive rehabilitation, using sound as a powerful therapeutic tool.

118. (A) Emerging global digital pedagogy models
The global reach of the internet has led to the emergence of new digital pedagogy models that allow musicians to teach students worldwide. This technological shift has made traditional music education more accessible and has fostered international collaborations. While it changes how music is learned, it does not lead to the total collapse of physical schools or the loss of traditional ragas. Instead, digital tools complement existing traditions and provide new avenues for preserving and sharing musical knowledge.

119. (C) Ethnography
Ethnography is a qualitative research method that involves the detailed, systematic observation and documentation of a particular cultural or musical group in its natural setting. Researchers often spend extended periods immersed in the community to understand their traditions, values, and social interactions firsthand. This method is central to ethnomusicology, as it provides a deep, descriptive understanding of how music functions within a specific culture and how it is experienced by the people themselves.

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principles from the interdisciplinary field of music and physics. This research focuses on the physical properties of sound, such as resonance, vibration, and frequency, as they relate to instrument construction and materials. By using scientific methods to measure and analyze these acoustic factors, researchers can understand how different designs and materials affect the timbre and performance of the instrument, bridging musicology and science.

106. (B) Obtaining informed consent from the community
Ethical research practices, especially when working with tribal or traditional communities, require obtaining informed consent from the participants before recording or documenting their music. This process involves explaining the purpose of the research and how the data will be used. Respecting the community's rights and cultural sensitivities ensures that the research is conducted with integrity and that the participants are treated with dignity and fairness, preventing exploitation and maintaining scholarly ethics.

107. (D) It includes previously published books and records
Secondary data consists of information that has been previously collected, analyzed, and published by others. This includes scholarly books, journal articles, and historical records that a researcher uses to support their study. Unlike primary data, which is collected firsthand, secondary data provides a context and foundation for the investigation. Proper citation is always required when using secondary sources to maintain academic integrity and allow readers to trace the origins of the information presented.

108. (A) Musicians began tailoring duration to preferences
The transition from royal patronage to ticketed public concerts had a significant impact on musical performance practices. Musicians began to tailor the duration and content of their performances to suit the preferences and time constraints of a paying audience. This shift led to more structured and condensed concert formats compared to the often long and flexible performances in private chamber settings. This change reflects the broader democratization and commercialization of classical music in the modern era.

109. (C) Praat
Praat is a widely recognized software tool used in academic research for the acoustic and phonetic analysis of sound. It allows researchers to visualize and measure pitch contours, intensity, and other properties of the human voice and musical instruments. This tool is essential for studies in psychoacoustics and musicology that require precise measurement of auditory data. Its use ensures that acoustic investigations are supported by objective, scientific analysis rather than subjective listening alone.

110. (A) Metronome - Measures and produces a steady beat
A metronome is a standard tool used by musicians to measure and maintain a steady beat during practice and performance. It provides a reliable rhythmic reference, helping students develop a strong sense of laya. Other technology like synthesizers are used for sound creation, while amplifiers increase volume. Shodhganga is an online repository for theses, not an instrument store. Understanding these tools is essential for modern music pedagogy and research, ensuring accuracy and professional standards in practice.

111. (D) A study observing subjects over an extended period
A longitudinal study in music education research involves observing the same subjects over an extended period to track changes and developments. This method is particularly useful for studying the long-term effects of different teaching methods or the progression of musical skills over time. Unlike cross-sectional studies that collect data at a single point, longitudinal research provides a deeper understanding of growth and change, offering valuable insights into the lifelong process of musical learning and development.

112. (C) Statement I is correct but Statement II is incorrect
Footnotes are a standard citation method where references are placed at the bottom of the same page where they are cited in the main text. They provide immediate information about the source without requiring the reader to flip to the end

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the broader economic structures that support musical production and consumption. Unlike studies on rhythm or emotion, this field applies economic theories and data to understand the sustainability and growth of the arts in various commercial and social environments.

128. (A) Data will be biased and findings compromised
Designing a questionnaire with leading questions is a major research flaw that directly leads to biased data and compromised findings. Leading questions influence respondents to answer in a particular way, rather than reflecting their true opinions or experiences. This lack of objectivity undermines the validity and reliability of the entire study. Ethical and rigorous research requires neutral and clear question construction to ensure that the results are accurate and reflect a genuine understanding of the subject.

129. (C) University Grants Commission (UGC)
The University Grants Commission (UGC) is the central body in India responsible for coordinating and funding academic research at the university level. It sets standards for higher education and provides grants for research projects and fellowships across various disciplines, including musicology. By formalizing academic requirements and providing financial support, the UGC has played a vital role in the professionalization and growth of scholarly inquiry and degree programs in Indian universities after independence.

130. (A) Independent Variable - The presumed cause
In a research study, the independent variable is the factor that the researcher manipulates or observes as the presumed cause of a change in another variable. The dependent variable is the outcome that is measured to see the effect of that cause. Understanding this relationship is essential for establishing causal links and testing hypotheses. A control variable is kept constant to ensure that the results are not influenced by outside factors, maintaining experimental rigor.

131. (D) In-depth examination of a single subject
A case study is a qualitative research method that involves an in-depth, detailed examination of a single subject, such as a specific musician, a particular musical tradition, or a unique event. This approach allows researchers to explore complex phenomena within their real-life context, providing rich, descriptive data that broader surveys cannot capture. By focusing on one unit of study, researchers can gain profound insights into the nuances and specificities of the musical experience and its development.

132. (C) Statement I is correct but Statement II is incorrect
Thematic analysis is a core method in qualitative research that involves identifying and analyzing patterns or themes within data such as interview transcripts or field notes. This process helps researchers organize and interpret subjective information to understand the meanings behind musical practices. Qualitative data does not need to be converted into mathematical formulas to be valid; its strength lies in providing deep, descriptive insights into the human and cultural aspects of music.

133. (A) I, II, III, IV
Modern music research and pedagogy are enhanced by several key technologies. Digital audio workstations allow for precise recording and editing, while video conferencing enables remote teaching and collaboration. Notation software facilitates the professional documentation of musical compositions, and online archival databases provide researchers with instant access to a vast array of literature. These tools improve the efficiency, accessibility, and quality of scholarly work and musical training in the current digital age.

134. (D) Unverified social media posts
An academic review of literature must rely on credible and verified sources to ensure the quality and reliability of the research. Appropriate sources include peer-reviewed journal articles, university dissertations, and published scholarly books that have undergone editorial oversight. Unverified social media posts are not suitable for an academic review because they lack formal evidence, peer review, and academic rigor, which can lead to the inclusion of inaccurate or biased information in the study.

135. (A) Cognitive Psychology and Music
Researching how the brain processes complex polyrhythms falls within the interdisciplinary domain of cognitive psychology and music. This

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of sound, such as the exact frequency in Hertz and the distribution of harmonic overtones. By using scientific instruments and software, researchers can objectively analyze the tonal characteristics of musical notes, providing a technical understanding of how different swaras are produced and perceived within the context of a traditional melodic framework.

166. (B) Applying logical techniques to evaluate data
Data analysis is the critical phase of research where logical techniques are applied to evaluate the gathered information and identify significant patterns or trends. This process involves processing raw data using statistical or thematic tools to address the original research problem. By systematically analyzing the evidence, researchers can draw meaningful and evidence-based conclusions that contribute to the existing body of knowledge. It is a rigorous process that transforms raw information into actionable scholarly insights and findings.

167. (D) It is a detailed plan submitted before research
A research synopsis is a vital document that serves as a detailed plan submitted to an academic committee before the actual study begins. It outlines the research problem, objectives, methodology, and a tentative chapterization scheme. The purpose of the synopsis is to demonstrate that the proposed project is well-thought-out, significant, and feasible within the available resources. This preliminary proposal ensures that the researcher has a clear direction and academic approval before undertaking the full investigation.

168. (A) Loss of income and devaluation of specialized labor
The widespread availability of free online music lessons can lead to potential negative effects on traditional teachers, such as a loss of income and the devaluation of their specialized labor. As students turn to free resources, the demand for personalized, paid instruction may decrease. This shift in the educational market highlights the economic challenges faced by professional musicians and educators in the digital age, emphasizing the need for new models that value and sustain expert knowledge and training.

169. (C) The Research Problem/Gap
In academic research, the specific area or question that has not been sufficiently addressed by existing literature is known as the research gap or problem. Identifying this gap is a crucial step in the research process, as it provides a clear justification for why a new study is needed. By focusing on an unresolved issue, a researcher can ensure that their work contributes something original and meaningful to the scholarly field, rather than simply duplicating previous findings.

170. (D) Cross-sectional Study - Data at a single point
Different research designs are used to address specific investigative goals in musicology. A cross-sectional study involves collecting data from a population at a single point in time to provide a snapshot of current characteristics or attitudes. This contrasts with longitudinal studies that track changes over time. Accurately matching the research design to the problem is essential for producing valid and relevant findings, whether the study is investigating historical events, testing causal relationships, or describing existing musical phenomena.

171. (C) Uncredited use of another's text or data
Plagiarism in a research report is the uncredited use of another person's text, data, or original ideas. This ethical violation occurs when a researcher fails to provide proper citations, presenting someone else's work as their own. Maintaining academic integrity requires that all sources used in the study are clearly documented. This practice respects the intellectual property of other scholars and ensures that the research is honest and credible, which is a fundamental requirement in any scholarly field.

172. (C) Statement I is correct but Statement II is incorrect
Following Indian independence, the government established the Sangeet Natak Akademi to foster and patronize the performing arts nationally. This move marked a significant shift in how music was supported, transitioning from the private hands of royal families to public and institutional patronage. This change democratized access to the arts and provided new avenues for funding and education. Classical music became a national heritage supported by the state, ensuring its

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systems. These changes reflect the broader efforts to democratize and professionalize music education in a modern, independent nation.

143. (A) I, II, III, IV
Valid interdisciplinary music research is based on sound academic principles and measurable data. Analyzing lyrics for social norms, testing the physiological effects of ragas, calculating mathematical ratios of shrutis, and studying copyright laws are all established areas of scholarly inquiry. These topics link musicology with sociology, medicine, mathematics, and law, respectively. In contrast, claiming that music causes natural phenomena like rain lacks a scientific or evidence-based foundation and is not considered a valid academic research area.

144. (D) Replacing human creativity with AI thesis writing
Modern technology provides many beneficial tools for music research, such as digital archives like Shodhganga, software for acoustic analysis, and reference management tools like Zotero. These resources help scholars organize and analyze information more efficiently. However, replacing human creativity and original thought with artificial intelligence for thesis writing is not a standard or ethical use of technology. Academic integrity requires the researcher to conduct their own investigation and provide their own original synthesis and analysis.

145. (C) Acoustics and Material Physics
Researching how different types of wood affect the timbre and sound quality of a Veena requires applying principles from acoustics and material physics. This study examines the physical properties of the wood, such as density and resonance, and how they interact with sound waves. By using scientific methods to measure these acoustic factors, researchers can understand the relationship between instrument construction and sound production, providing a technical and objective basis for improving the design and quality of traditional instruments.

146. (B) Original data collected firsthand by the researcher
Primary data is defined as original information that is collected firsthand by a researcher specifically for their own study. This can include original field recordings, interviews with musicians, or data gathered through controlled experiments. Unlike secondary data, which is obtained from previously published books or articles, primary data provides new and direct evidence that is specifically relevant to the research problem at hand. This firsthand collection is a hallmark of original and rigorous musicological inquiry.

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147. (C) Relationship focuses on lyrical and poetic meter
The interdisciplinary study of music and literature explores the deep connection between poetic meter and musical form. In many traditional genres, the lyrical structure of a composition provides the primary framework for its rhythmic and melodic development. Understanding these literary foundations is essential for researchers to grasp how text and sound interact to create a complete artistic work. This relationship is a core aspect of vocal music traditions where poetry and music are inextricably linked and mutually influential.

148. (A) Accusations of plagiarism and misconduct
Poor citation practices and a lack of proper referencing in a research project directly lead to accusations of plagiarism and academic misconduct. Ethical research requires that all ideas, data, and texts borrowed from others are clearly acknowledged. Failure to do so undermines the credibility of the study and the integrity of the researcher. Proper documentation is a fundamental requirement in scholarship, ensuring that original authors are given credit and that the work can be independently verified by others.

149. (C) Hypothesis
A hypothesis is a specific, testable prediction that outlines what a researcher expects to find in their study. It serves as a tentative answer to the research question and is used to guide the data collection and analysis process. In musicology, a hypothesis might predict a relationship between two variables, such as the effect of a particular teaching method on student performance. The study then aims to either validate or disprove this prediction through systematic investigation.

150. (D) Abstract - A brief summary of the research study
An abstract is a critical component of a research project that provides a brief, concise summary of the entire study, including the problem, methodology, and key findings. It is usually placed at the beginning of the work to give readers a quick overview of the research. Other parts like the title page and appendix have different functions. Understanding the structure of a research report ensures that all necessary information is presented clearly and logically for the reader's evaluation.

151. (C) Selecting a representative group for study
In the context of musicological data collection, sampling refers to the process of selecting a representative group or subset from a larger population to be studied. This method is used when it is not possible to gather data from every individual in the target group. A properly selected sample allows the researcher to draw conclusions that can be generalized to the whole population. This ensures that the research is manageable, efficient, and provides valid and reliable results.

152. (A) Both Statement I and Statement II are correct
Quantitative data is defined by its numerical nature, allowing for objective measurement and statistical analysis. In music research, this can include measuring the exact duration of an alap in seconds across multiple performances. This approach provides a way to identify patterns and trends using mathematical logic. By focusing on measurable variables, researchers can produce evidence-based findings that are less influenced by personal bias, providing a scientific foundation for understanding various musical phenomena and performance habits.

153. (A) I, II, III, V
A strong research problem must be original, relevant, and clearly articulated without ambiguity. It should be feasible to investigate within the available time and resources and should aim to contribute new knowledge to the existing field of study. Academic research is grounded in data and evidence, so a problem should not be based purely on subjective imagination without a factual basis. These criteria ensure that the study is manageable, significant, and meets the standards of scholarly inquiry.

154. (D) Double-blind placebo trials
Qualitative research in music utilizes methods like in-depth interviews, participant observation, and focus group discussions to gather descriptive information about human experiences and cultural contexts. These techniques focus on meaning and subjective perspectives. In contrast, double-blind placebo trials are a hallmark of quantitative and experimental research, often used in medicine and psychology to test the effectiveness of treatments under controlled conditions. This method involves statistical measurement and numerical data, which serves a different investigative purpose.

155. (C) Sociology, Acoustics, and Architecture
Analyzing how the shift in performance spaces from intimate settings to large halls affects musical projection requires an interdisciplinary approach. This study applies concepts from sociology to understand social changes, acoustics to examine the physical behavior of sound, and architecture to analyze the design and impact of the spaces themselves. By combining these fields, researchers can gain a holistic understanding of how the environment influences the way music is performed, heard, and experienced by different audiences.

156. (B) Comprehensive survey and critical evaluation
A literature review is a critical academic process that involves a comprehensive survey and evaluation of existing publications related to a specific research topic. Its purpose is to provide a solid foundation for the new study by summarizing previous findings and identifying gaps that the researcher aims to fill. This process helps justify the significance of the investigation and ensures that the work is grounded in established scholarly knowledge, rather than being a simple summary or an isolated review.

157. (D) Study examines spiritual expression in forms
The interdisciplinary study of music and religion examines how spiritual and devotional expressions are manifested in various musical forms and practices. This field investigates the historical and cultural links between sound and the sacred, particularly in traditions where music is a central part of ritual and worship. By studying these connections, researchers can understand the meaning and function of music in religious

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life, highlighting how sound serves as a medium for communicating and experiencing the divine.

158. (A) Dependent Variable
In an experimental study, the dependent variable is the outcome that is measured to see the effect of a particular intervention. In this scenario, the researcher introduces a new digital teaching app as the independent variable. The subsequent improvement in the students' rhythm accuracy is the dependent variable, as it is the measurable result that depends on the use of the app. Identifying these variables allows researchers to determine the effectiveness of new tools and methods in music pedagogy.

159. (C) Shodhganga
Shodhganga is the official digital repository in India for full-text electronic theses and dissertations submitted to various universities. It provides a central platform for researchers to access a vast amount of scholarly work, fostering transparency and preventing duplication of research. By making these documents available online, Shodhganga supports the global dissemination of Indian academic research and provides a valuable resource for students and scholars to conduct literature reviews and stay informed about current knowledge.

160. (D) Qualitative Research - Statistical modeling
Research in musicology is categorized into different types based on its methodology and focus. Applied research solve practical problems, while interdisciplinary research combines multiple fields. Ethnography involves the descriptive study of cultures. However, qualitative research focuses on non-numerical, descriptive data rather than statistical modeling. Statistical models are a core feature of quantitative research, which uses numbers and mathematical tools to analyze trends and patterns, highlighting the importance of using accurate terminology in research methodology.

161. (C) A set of written questions for survey purposes
In research methodology, a questionnaire is a structured tool consisting of a set of written questions designed for survey purposes. It allows researchers to collect data from a large number of respondents in a standardized way. This method can be used to gather information about attitudes, behaviors, or demographics related to a specific research problem. By using a consistent format, the researcher can easily process and analyze the responses, providing a reliable basis for the study's findings.

162. (C) Statement I is correct but Statement II is incorrect
The integration of technology in music pedagogy has led to the development of useful tools like visual pitch-monitoring software, which helps students improve their intonation. These digital resources provide immediate feedback and enhance the learning process. While technology offers new avenues for education, it has not completely eradicated traditional oral transmission. Instead, many modern teachers use digital tools to complement traditional methods, preserving the essential human connection and cultural nuances of traditional music education.

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163. (A) III, II, IV, I, V
Writing a research project report follows a logical sequence to ensure a clear and professional presentation of the study. The process begins with writing the introduction and stating the research problem. Next, the main body chapters are drafted based on the data analysis. After this, the conclusion and recommendations are finalized. The final steps involve preparing the bibliography and writing the abstract, which provides a concise summary of the entire completed work for the reader.

164. (D) Full text of review
A standard academic table of contents serves as a structural map of the research project, listing chapter titles, sub-headings, and their corresponding page numbers. This allows readers to navigate the document efficiently. It does not include the full text of any section, such as the literature review; instead, it only provides the title and page location for that section. Keeping the table of contents concise and organized is essential for professional academic formatting and clarity.

165. (C) Acoustic Physics
Mapping the frequency spectrum of specific swaras in a raga requires the application of concepts from acoustic physics. This research focuses on measuring the physical properties

field examines the mental processes involved in perceiving, performing, and remembering musical structures. By studying the cognitive mechanisms behind rhythmic processing, researchers can understand how humans interact with music at a fundamental level. This knowledge has practical applications in music education, therapy, and our broader understanding of human auditory perception and neurological function.

136. (B) Explanation of design and analytical techniques
The methodology section of a research report provides a detailed explanation of the research design, data collection tools, and analytical techniques used in the study. Its purpose is to show how the researcher conducted the investigation and why specific methods were chosen. This section is essential for academic transparency, as it allows others to replicate the study or evaluate the rigor of the findings. It is not a place for personal biographies or simple lists of books.

137. (D) A well-defined problem sets clear study boundaries
A well-defined research problem is essential because it sets clear boundaries for the study and helps the researcher stay focused on a specific investigation. It identifies the exact gap in knowledge that the study aims to fill. A strong problem should be researchable, significant, and clearly articulated early in the research process. Setting these boundaries ensures that the study is manageable and that the final findings are relevant and contribute meaningfully to the field.

138. (A) It democratizes access for global study of texts
Digitizing historical music manuscripts has the positive effect of democratizing access, allowing scholars and researchers from around the world to study these texts without needing to travel to physical archives. This technological shift helps preserve the information in rare documents while making it more widely available for analysis. By providing digital copies, institutions can protect the original physical manuscripts from damage while fostering global collaboration and new insights into musical history and tradition.

139. (C) Author, Title, City, Publisher, Year
The standard format for citing an academic book in a bibliography includes the author's name, the title of the work, the city of publication, the publisher, and the year of publication. This structure provides all the necessary information for a reader to identify and locate the specific source used in the research. Following a standardized citation style ensures professional presentation and academic consistency, which is a fundamental requirement for any rigorous scholarly project in musicology.

140. (D) Acoustics - Study of economic instrument value
Musicology is composed of several distinct fields, each with a specific focus. Music therapy addresses clinical needs, ethnomusicology studies music in cultural contexts, and pedagogy focuses on teaching methods. However, acoustics is the scientific study of the physical properties of sound, such as vibration and resonance, rather than the economic value of instruments. Accurately defining these fields is essential for understanding the different ways music can be researched and applied in various professional and academic settings.

141. (C) Reference is cited; Bibliography is all consulted
A fundamental difference exists between a reference list and a bibliography in academic writing. A reference list includes only those sources that have been specifically cited within the text of the research project. In contrast, a bibliography is a broader list that includes all materials consulted by the researcher during the study, even if they were not directly cited. Both are placed at the end of the work to document the scholarly foundation of the investigation.

142. (D) Statement I is incorrect but Statement II is correct
Post-independence India saw a significant trend toward institutional pedagogy, with university degrees in music becoming highly formalized and standardized. This shift introduced academic theory and examinations to the study of traditional arts. While institutional education grew, the traditional Guru-Shishya Parampara did not completely cease to exist; instead, it adapted and continued alongside the new formal

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continued growth and preservation in a modern society.

173. (A) I, II, III, IV
Music research utilizes established interdisciplinary avenues to explore sound from multiple perspectives. Fields like psychology, philosophy, economics, and mathematics are all explicitly recognized for their contributions to understanding musical cognition, aesthetics, industrial models, and rhythmic structures. These connections provide a rigorous framework for studying the diverse impacts of music on human life and society. In contrast, disciplines like astrology are not recognized as valid academic interdisciplinary avenues in standard musicological methodology due to a lack of evidence.

174. (D) Automatic cure of psychological disorders
Modern computer technology serves several key functions in musicology, including typesetting musical notation, digital archiving of rare recordings, and statistical analysis of data. These tools enhance the efficiency and reach of musical research and documentation. However, computers cannot provide an automatic cure for psychological disorders. While they can support therapeutic interventions through specialized software and monitoring, the clinical application of music therapy requires the expertise of trained human professionals to address complex psychological needs effectively.

175. (C) Philosophy and Psychology
Combining the study of historical Rasa theory with modern audience emotional responses involves applying concepts from philosophy and psychology. Philosophy provides the theoretical framework for understanding aesthetics and emotional expression, while psychology offers methods for measuring and analyzing how modern listeners cognitively and emotionally process these experiences. This interdisciplinary approach allows for a deep understanding of how ancient aesthetic theories remain relevant today and how they continue to shape the human experience of music across different cultures.

176. (B) To provide material that would clutter the main text
An appendix is an essential section of a research report used to provide supplementary materials that would clutter the main text and disrupt the logical flow of arguments. This includes items such as large raw data tables, detailed maps, survey questionnaires, or extended technical descriptions. By placing these materials in an appendix, the researcher keeps the main body of the thesis focused and professional, while still making the supporting evidence available for readers who wish to examine it in detail.

177. (D) It involves gathering information using specific tools
Data collection is a central phase of the research process that involves systematically gathering information using specific tools and techniques, such as surveys, interviews, or experiments. This phase follows the formulation of a research problem and objectives and provides the evidence needed to address the study's questions. It is not synonymous with the final conclusion but is a necessary step that precedes data analysis. Accurate collection is essential for ensuring that the findings are grounded in reliable evidence.

178. (A) Standardization of ragas at the cost of nuances
The implementation of standard university curricula for classical music has led to a significant trend toward the standardization of ragas. While this formalization makes music education more accessible and systematic, it can sometimes come at the cost of the subtle nuances and individual variations that characterize traditional gharana styles. This shift reflects the broader challenge of balancing the benefits of institutionalization and democratization with the preservation of the intricate and diverse artistic elements of traditional Indian classical music.

179. (C) Primary Source
In historical research, a 19th-century royal court decree regarding musician salaries is considered a primary source. This original document provides direct, firsthand evidence of the economic and social conditions of musicians during that specific historical period. Unlike secondary sources that interpret or summarize history, primary sources serve as the raw data that scholars use to reconstruct the past. Analyzing such documents

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208. (A) Vocalists chose pitches suited to their voice range
Historically, the lack of a universal standard tuning system was a cause that allowed for greater flexibility in musical performance. This meant that vocalists and instrumentalists could choose a fundamental pitch that was most suited to their individual voice range and the specific needs of the performance. This practice reflects the localized and personal nature of traditional music before the modernization and standardization of pitch in the 20th century. It highlight how historical environmental factors directly influenced the practical execution of classical music.

209. (C) Abstract
An abstract is a concise, scholarly summary of a research project, typically ranging from 150 to 300 words. It is placed at the beginning of a thesis or article to provide readers with a quick overview of the research problem, methodology, key findings, and conclusions. This brief summary is essential for academic indexing and allows other researchers to determine the relevance of the work to their own studies. It must be written clearly and professionally to summarize the entire completed project.

210. (A) Synthesis - Combining multiple sources in a review
In the context of music research, synthesis refers to the process of combining and integrating information from multiple sources to create a coherent and original review of the literature. This allows the researcher to identify overall trends and gaps in knowledge. Other terms have different meanings: primary data is original evidence, while a metronome measures rhythm, not pitch. Citation is the ethical practice of giving credit to original authors, which is the opposite of stealing or plagiarizing musical ideas.

211. (D) The scientific classification of musical instruments
Organology is a specialized field of music research focused on the scientific study and classification of musical instruments. It examines the history, design, materials, and sound production mechanisms of various instruments across different cultures and periods. By analyzing how instruments are constructed and played, organologists can gain insights into musical evolution and the technological advancements of different societies. This discipline provides a technical and historical framework for understanding the physical tools of musical expression and sound creation.

212. (C) Statement I is correct but Statement II is incorrect
The shift to university-based music education in post-independence India led to the formalization of the syllabus and the introduction of standardized theory examinations. While this made education more structured and accessible, institutional systems often struggled to replicate the deep, immersive environment of the traditional Gurukul system. These changes reflect the broader efforts to professionalize music while highlighting the challenges of adapting traditional methods to a modern academic framework. Both systems continue to influence how music is taught.

213. (C) Experimental Research
Dividing participants into a group that listens to a specific raga and another that sits in silence to measure a psychological outcome is an example of experimental research. This methodology allows the researcher to control variables and test a specific hypothesis about cause-and-effect relationships. By comparing the results between the two groups, the scholar can determine the actual impact of the musical stimulus. This scientific approach provides objective evidence for understanding how music affects human behavior and emotional states.

214. (D) Multiple decorative fonts
Standard academic formatting requires a professional and clear presentation of research, which includes consistent margin sizes, standard line spacing, and clear chapter headings. These elements ensure that the document is easy to read and meets scholarly standards. In contrast, using multiple decorative fonts is not part of standard formatting; instead, researchers should use a single, legible, and professional font throughout the report to maintain academic tone and prevent the document from appearing cluttered or unscientific.

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187. (D) It studies how music reflects societal structures
The interdisciplinary study of music and social sciences focuses on how musical practices both reflect and influence societal structures and values. This field examines the relationship between sound and various social factors such as identity, power, and community dynamics. By applying theories from sociology, anthropology, and political science, researchers can gain a deeper understanding of the role of music in human society. This approach moves beyond purely acoustic or technical analysis to investigate the broader cultural significance of art.

188. (A) Physical degradation and loss of historical data
If an archival researcher uses poor preservation techniques, the direct and inevitable effect is the physical degradation of historical manuscripts and the subsequent loss of vital historical data. Rare and delicate documents require specific environmental conditions and handling to ensure their longevity. Failure to follow these standards can lead to irreparable damage, permanently destroying the evidence needed for future scholarship. This underscores the critical responsibility of archivists and researchers to maintain high ethical and technical standards in historical preservation.

189. (C) Pilot Study
A pilot study is a small-scale preliminary investigation conducted to test the feasibility and effectiveness of a research plan before the main study begins. It helps the researcher evaluate their data collection tools, identify potential problems, and refine their methodology. This process ensures that time and resources are used efficiently and that the final investigation is academically sound. A pilot study is a standard step in rigorous research, providing a trial run for the full scholarly project.

190. (A) Epistemology - Study of knowledge acquisition
Academic research utilizes several philosophical terms to define different areas of inquiry. Epistemology is the study of knowledge acquisition and the nature of belief, focusing on how we know what we know. Other terms have distinct meanings: ontology studies existence and being, while pedagogy focuses on the study of teaching methods. Acoustics is the scientific study of sound. Using these terms correctly is essential for maintaining precision and clarity in the theoretical framework of any musicological research project.

191. (D) Using multiple sources to enhance research validity
Triangulation is a research strategy that involves using multiple sources of data, methods, or perspectives to investigate the same phenomenon. In qualitative music research, this might include combining interviews, observations, and archival analysis to cross-verify findings. The purpose of triangulation is to enhance the validity and credibility of the study by ensuring that the results are consistent across different types of evidence. This rigorous approach provides a more comprehensive and trustworthy understanding of complex musical and cultural issues.

192. (C) Statement I is correct but Statement II is incorrect
Modern audio editing software like Audacity provides researchers with powerful tools for transcribing music, such as the ability to slow down fast passages without changing the pitch. This technological advancement makes it easier to analyze complex musical structures accurately. While technology has changed how music is documented, it has not made transcription impossible; instead, it has enhanced the precision and efficiency of the process. Digital tools serve as valuable aids for researchers working to preserve and analyze traditional musical forms.

193. (A) I, II, III, IV
Evaluating a research project involves assessing specific academic criteria to ensure its quality and rigor. This includes the clarity of the research problem, the appropriateness of the methodology, the accuracy of the data analysis, and the proper use of citations and formatting. These factors demonstrate the study's scientific and scholarly merit. The physical weight of the printed thesis is not a valid academic criterion for evaluation, as merit is based on the quality of the content and intellectual contribution.

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194. (D) The Final Index of the Book
A research synopsis is a concise proposal that outlines the planned study, typically including the introduction, review of literature, and proposed chapterization scheme. Its purpose is to present a roadmap for approval before the full research begins. Because it is a preliminary plan, it does not include the final index of the book, which can only be created after the complete report is written and the page numbers are finalized. The synopsis focuses on the scope and feasibility of the investigation.

195. (C) Music and Economics
Applying concepts of supply, demand, and monetization to the modern music streaming industry is a characteristic of research in the interdisciplinary field of music and economics. This study examines the financial structures, market trends, and business models that shape how music is produced, distributed, and consumed in a digital environment. By using economic theories and data, researchers can gain insights into the sustainability of the industry and the economic impact of technological shifts on musicians and consumers alike.

196. (B) Obtaining their informed consent
The most critical ethical requirement when conducting interviews or research with human subjects is obtaining their informed consent. This process ensures that participants are fully aware of the nature, purpose, and potential risks of the study before agreeing to participate. Respecting the autonomy and rights of individuals is fundamental to ethical scholarship. Maintaining respondent confidentiality and ensuring that participation is voluntary are also essential components of a responsible and respectful research project that meets international ethical standards.

197. (D) Avenues encompass therapy, acoustics, and history
Research avenues in music are broad and diverse, encompassing several interdisciplinary areas such as music therapy, acoustics, history, psychology, and sociology. These fields allow for a multi-faceted exploration of sound and its impact on human culture and health. Modern musicology utilizes both qualitative and quantitative data and integrates new technologies to expand the scope of knowledge. By embracing these diverse avenues, researchers can address complex questions about music from historical, scientific, and social perspectives, fostering a holistic understanding.

198. (A) Cross-cultural collaborations and a diverse audience
The global popularization of Indian classical music through the internet has led to the significant cultural effect of fostering cross-cultural collaborations and reaching a diverse international audience. This technological reach has made traditional arts more accessible and has encouraged new artistic dialogues between different traditions. While it introduces changes, it does not mean the total erasure of traditional identity. Instead, it expands the horizons of Indian music, allowing it to grow and evolve while reaching new listeners and practitioners worldwide.

199. (C) Inclusion Criteria
In research design, the term inclusion criteria refers to the specific population parameters or characteristics that a researcher sets to decide who will be included in a study. These criteria help ensure that the sample is appropriate for the research question and that the results are relevant. Setting clear inclusion and exclusion criteria is essential for defining the scope of the study and for maintaining the consistency and validity of the data collected during the investigation, providing a structured approach.

200. (D) AIR - All India Railway (Music Division)
Several key institutions were established in post-independence India to support culture and education. The Sangeet Natak Akademi is the national academy for performing arts, the ICCR promotes cultural relations internationally, and the UGC oversees university standards. However, AIR stands for All India Radio, the national public service broadcaster that has been a major patron of classical music. Correctly identifying these organizations is essential for understanding the institutional framework that has shaped Indian musical life in the modern era.

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201. (C) It synthesizes ideas from two or more disciplines
The fundamental characteristic of interdisciplinary research is that it synthesizes ideas, theories, and methodologies from two or more distinct disciplines to address complex questions. This approach allows for a more comprehensive understanding of musical phenomena, such as the intersection of sound with physics or psychology. By breaking down traditional academic boundaries, interdisciplinary research fosters new insights and innovative solutions that a single field of study cannot provide alone, making it a powerful tool for modern scholarly inquiry.

202. (C) Statement I is correct but Statement II is incorrect
A reference list is a critical academic component that ensures the researcher avoids plagiarism by giving proper credit to cited sources. It documents the evidence that supports the study's arguments. In contrast, the bibliography, which includes all consulted materials, is typically placed at the very end of the thesis rather than at the beginning. These formatting choices follow standardized academic rules to ensure that the work is transparent, professional, and easy for other scholars to verify and explore.

203. (D) Transcribe audio and begin thematic coding
After collecting a large amount of qualitative interview data, the most appropriate next step in the research process is to transcribe the audio and begin thematic coding. This involves converting the spoken words into text and then identifying recurring patterns or themes within the transcripts. This systematic approach allows the researcher to organize the complex information and move toward a meaningful analysis and interpretation of the data, ensuring that the findings are grounded in the actual evidence gathered.

204. (D) Decibel level
When studying the literary poetic meter of a musical composition, researchers focus on variables like syllable count, rhyme scheme, and the meaning of the text. these factors determine the structure and flow of the poetry. In contrast, the decibel level is an acoustic measurement of sound intensity or loudness, which is a physical and scientific variable. While important for acoustic research, the decibel level is not relevant to the literary or prosodic analysis of the composition's lyrical content.

205. (C) Music Pedagogy
Designing a modern music curriculum that integrates digital notation software is a primary application of concepts from the field of music pedagogy. This research area focuses on the methods, practices, and tools used in music education. By incorporating new technologies, educators can enhance the learning experience and provide students with modern skills for documenting and composing music. This approach reflects the ongoing evolution of music education in response to technological advancements and the needs of a digital society.

206. (B) To generate knowledge based on direct observation
The most appropriate objective of conducting empirical research in music is to generate new knowledge based on direct observation and evidence gathered through experience. This scientific approach ensures that findings are grounded in observable reality rather than speculation or fictional narratives. By using systematic methods such as experiments or surveys, researchers can produce objective and verifiable data that contributes to a more accurate and reliable understanding of various musical phenomena, performance practices, and cultural traditions within the scholarly field.

207. (D) The researcher immerses themselves in the group
Participant observation is a qualitative research methodology where the researcher immerses themselves in the daily life and musical practices of the group being studied. This method allows the scholar to gain a deep, internal perspective on cultural nuances and social interactions that cannot be captured through surveys alone. By becoming an active participant, the researcher can document the living traditions and subjective experiences of the community, providing a rich and authentic description that is central to ethnomusicological study.

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helping other scholars evaluate the findings and suggesting directions for future research.

237. (D) It provides a concise summary of the study
An abstract is a critical element of a research project that provides a brief and concise summary of the entire study's purpose, methodology, key findings, and conclusions. It is usually placed at the beginning of the work to give readers a quick and efficient overview. It is not the longest chapter nor is it a simple list of books. The abstract is written after the research is completed to summarize the finalized work, helping other researchers quickly identify its relevance.

238. (A) Flawed conclusions and compromised integrity
Exclusively relying on outdated and biased secondary data leads to flawed conclusions and severely compromises the integrity of a research project. Ethical scholarship requires that researchers critically evaluate all sources and incorporate primary data when possible to ensure that their work is based on accurate and current evidence. Using biased information can distort the findings and perpetuate inaccuracies within the scholarly field. Maintaining a high standard of source evaluation is fundamental to producing a credible and original contribution to musicology.

239. (C) Thematic Coding
Thematic coding is the systematic process of converting qualitative data, such as interview transcripts, into manageable units by assigning descriptive labels or codes to specific themes. This method allows researchers to organize complex information and identify recurring patterns across different sources. By categorizing the data, the researcher can more easily analyze and interpret the meanings and cultural significance of the participants' experiences. Thematic coding is a core technique in qualitative research, providing a structured approach to analyzing descriptive evidence.

240. (D) Shodhganga - An online printed magazine
Modern music research utilizes various digital technologies, such as e-journals for scholarly articles and digital audio workstations for recording. Cloud storage provides a way to back up important research data safely. However, Shodhganga is not an online printed magazine; it is a national electronic repository for theses and dissertations submitted to Indian universities. Correctly identifying these technological tools is essential for understanding the modern landscape of musicology and for utilizing the available resources effectively in academic and professional projects.

241. (C) Evaluation by people of similar competence
Peer review is a fundamental quality control process in academic publishing where an article or research project is evaluated by other experts of similar competence in the same field. This ensures that the work meets high standards of rigor, accuracy, and original contribution before it is accepted for publication. This formal oversight helps maintain the credibility of scholarly journals and protects the integrity of the research field, ensuring that only high-quality and verified information is disseminated to the academic community.

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242. (C) Statement I is correct but Statement II is incorrect
Music psychology is a vital interdisciplinary field that investigates cognitive processes such as memory, perception, and performance anxiety. This research has many practical applications in music pedagogy, as it provides insights into how students learn and how teachers can improve their methods to support cognitive and emotional well-being. By understanding the psychological mechanisms behind musical behavior, researchers can develop evidence-based strategies for enhancing performance and learning, showing that psychology is deeply relevant to the practical study and teaching of music.

243. (C) Quantitative Experimental
Playing a standard note and recording the reverberation time from various seats in a concert hall to measure acoustic properties is an example of a quantitative experimental research design. This study involves the objective measurement of numerical data under controlled conditions to understand physical sound behavior. By using scientific instruments, the researcher can identify patterns of resonance and sound distribution within the space. This approach provides a technical and evidence-based understanding

215. (C) Music, Psychology, and Physiology
Using statistical software to find a correlation between musical tempo and heart rate involves the interdisciplinary application of concepts from music, psychology, and physiology. This research investigates how auditory stimuli interact with the human brain and biological systems to produce measurable physical changes. By combining these fields, researchers can develop a deeper understanding of the functional impacts of music on the human body, providing a scientific and evidence-based foundation for applications in music therapy and wellness.

216. (B) To allow readers to quickly locate specific terms
The primary reason for indexing a research project report is to allow readers to quickly and efficiently locate specific names, terms, and concepts within a lengthy document. By providing an alphabetical list with corresponding page numbers, the index serves as a valuable navigational tool. This enhances the utility and professional quality of the scholarly work, making it more accessible to other researchers who may be looking for specific information without having to read the entire report sequentially.

217. (D) It lists chapters and page numbers in order
The table of contents is a structural feature of a research project that lists the titles of chapters and major headings in the order they appear, along with their corresponding page numbers. It provides a clear overview of the document's organization, helping the reader understand the logical flow of the research. Unlike an index, which is alphabetical, the table of contents follows the sequential structure of the report and is placed at the beginning to guide the reader.

218. (A) Compositions were condensed to fit disk limits
The invention of the gramophone in the early 20th century had a profound effect on musical performance practices by introducing physical time limits for recordings. Because early disks could only hold a few minutes of audio, musicians were required to condense their traditionally long and elaborate compositions to fit these constraints. This led to a more structured and shorter presentation of ragas and musical forms in the recording studio, directly influencing how the music was heard and preserved for global audiences.

219. (C) Glossary
A glossary is a list of technical, foreign, or specialized terms with their definitions, typically placed at the end of a research project or book. It serves as a helpful reference for readers who may not be familiar with the specific terminology used in the study. In musicology, this often includes definitions of ragas, talas, and other technical concepts. Providing a glossary ensures that the research is accessible and that the technical language is clearly understood by a broader audience.

220. (D) Secondary - First-hand original field recordings
Data types in music research are categorized by how they are collected and analyzed. Qualitative data is descriptive, while quantitative data is numerical. Primary data consists of original information collected firsthand by the researcher, such as original field recordings or interviews. Therefore, labeling first-hand original field recordings as secondary data is incorrect. Secondary data refers to information previously published or analyzed by others, highlighting the need for accurate classification to maintain the integrity of the research methodology.

221. (C) The group that does not receive the treatment
In a structured research design, a control group is the group of participants that does not receive the experimental treatment or intervention. It serves as a baseline against which the results of the experimental group are compared. By using a control group, researchers can determine whether any observed changes in the dependent variable are truly caused by the independent variable or by other outside factors. This practice is essential for ensuring the validity and scientific rigor of experimental studies in music.

222. (A) Both Statement I and Statement II are correct
Modern technology has transformed musical professional and educational landscapes in significant ways. The internet provides new avenues for crowd-funding, allowing artists to finance their projects through direct public support. Simultaneously, e-learning platforms have made traditional music education accessible

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is essential for building a factual and evidence-based understanding of the history of music and patronage.

180. (D) Literature Review - Raw acoustic data collection
A research project report is composed of several structured components, each with a specific definition. The abstract summarizes the study, the index locates terms, and the hypothesis provides a tentative prediction. However, a literature review is a critical evaluation of existing publications related to the topic, not the collection of raw acoustic data. Raw data collection is a separate phase that occurs during the investigation, highlighting the importance of distinguishing between theoretical foundations and empirical evidence.

181. (C) Research that describes existing characteristics
Descriptive research in musicology is a methodological approach aimed at accurately describing the existing characteristics, behaviors, or attitudes of a specific group or phenomenon. This type of research does not attempt to test causal relationships or predict future trends but rather focuses on providing a clear and detailed picture of the current state of things. It often involves surveys, case studies, or observations, providing a foundational understanding that can guide more complex experimental or analytical investigations.

182. (C) Statement I is correct but Statement II is incorrect
Academic research requires the use of standardized referencing styles, such as APA, MLA, or Chicago, to ensure consistency and professionalism in documentation. These styles provide specific rules for how to cite different types of sources. A researcher must choose one style and apply it consistently throughout the entire thesis. Randomly changing styles between chapters is not acceptable, as it undermines the clarity and academic integrity of the report, making it difficult for readers to follow the references.

183. (A) I, II, III, V
Primary sources provide direct, firsthand evidence for music research. These include interviews with living masters, original government census data, physical archaeological artifacts, and raw concert audio recordings. These sources offer a direct link to the original event or information under study. In contrast, published scholarly biographies are considered secondary sources because they compile and interpret information from primary data. Using primary sources is essential for conducting original and rigorous historical and empirical research in musicology.

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184. (D) Manipulating data values for the hypothesis
Objective data analysis requires a commitment to scientific integrity and academic honesty. This includes checking for data consistency, using appropriate statistical tools, and transparently reporting both positive and negative findings. Manipulating data values to fit a pre-determined hypothesis is a serious ethical violation that undermines the entire research project. Ethical scholars must follow where the evidence leads, even if the results contradict their initial predictions, ensuring that the study remains a credible and trustworthy investigation.

185. (C) Mathematics
Analyzing the fractional divisions of beats and complex rhythmic cycles using permutation formulas involves the application of mathematical concepts to music research. This study examines the underlying arithmetic logic that defines rhythmic structures and their execution. By using mathematical tools, researchers can objectively analyze the complexity and symmetry of different talas and rhythmic patterns. This interdisciplinary connection highlights how mathematical principles provide a framework for both the theoretical understanding and creative performance of intricate musical rhythms.

186. (B) Identify a definable gap in existing knowledge
The most appropriate way to formulate a clear research problem is to identify a definable gap in existing knowledge through a thorough literature review. This ensures that the study is original and addresses a specific question that has not been sufficiently answered by previous research. Avoiding broad or obvious topics allows the researcher to focus on a manageable and significant investigation. A well-articulated problem sets the stage for a rigorous study that contributes meaningfully to the scholarly field.

variables directly. Instead, they analyze existing data to identify potential causal relationships. This approach is valuable in musicology for investigating how different historical or social factors have shaped musical traditions and audience responses in various cultural contexts.

230. (D) Conclusion - Summary of final implications
A research project follows a structured logical flow where each section has a specific purpose. The literature review provides context, the methodology explains the steps, and the hypothesis offers a prediction. The conclusion is the final chapter that provides a summary of the results and discusses the final implications and significance of the study's findings. Understanding this structure is essential for presenting research in a clear, professional, and academically sound manner that effectively communicates the investigation's contribution to the field.

231. (C) The arithmetic average of a set of numbers
In the context of data analysis, the mean refers to the arithmetic average of a set of numbers. It is calculated by adding all the values in a distribution and then dividing the sum by the total number of entries. The mean is a common measure of central tendency used in quantitative research to summarize numerical data and identify overall trends. It provides a simple way to represent a large dataset with a single value, facilitating comparisons and statistical analysis.

232. (C) Statement I is correct but Statement II is incorrect
Writing an academic research report requires the use of formal, objective, and clear language to ensure that the findings are presented in a professional and unbiased manner. This tone helps maintain scholarly credibility and allows for a focused discussion of the evidence. Researchers should avoid colloquial slang and emotional outbursts, as these can distract from the main arguments and undermine the perceived rigor of the study. Maintaining a formal style is a fundamental requirement for effective scholarly communication and evaluation.

233. (C) Historical and Archival Criticism
Cross-referencing an unknown manuscript with known historical events and contemporary texts to validate its authenticity is a central method in historical and archival criticism. This process involves examining both internal and external evidence to determine the source's origin and reliability. By situating the document within its historical context and comparing it with other established records, researchers can reconstruct an accurate history of musical traditions and practices, providing a solid and evidence-based foundation for historical musicological inquiry.

234. (D) Automatically tuning instruments via touch
The internet is a powerful tool in modern music pedagogy, used for conducting live virtual lessons, accessing theory courses, and sharing digital files. These applications expand the reach of education and provide interactive learning opportunities. However, automatically tuning physical instruments via a simple touch on a screen is not a standard function of the internet. While digital apps can provide a pitch reference for tuning, the physical process of adjusting an instrument still requires manual intervention and the musician's own skill and judgment.

235. (C) Psychoacoustics
The study of how the physical structure of the human ear perceives microtonal variations falls under the interdisciplinary application of psychoacoustics. This field combines musicology, physics, and psychology to investigate the relationship between auditory stimuli and the brain's perception of sound. By studying the biological and neurological processes of hearing, researchers can understand how humans experience the subtle nuances of pitch and timbre. This knowledge has practical applications in instrument design, music therapy, and our broader understanding of human sensory perception.

236. (B) To demonstrate academic honesty and scope
Explicitly stating the limitations of a study is an essential practice in academic research because it demonstrates the scholar's academic honesty and clarity regarding the study's scope. Limitations identify potential factors that may have influenced the results or restricted the generalizability of the findings, such as sample size or time constraints. By acknowledging these boundaries, the researcher provides a more transparent and realistic account of their work,

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to a global audience, breaking down physical barriers to learning. These advancements foster innovation and democratize access to both the creation and study of music, showing how digital tools support the growth and sustainability of musical traditions in a globalized world.

223. (C) Treat it with academic skepticism
When a researcher encounters a source that lacks proper citations, the most appropriate academic approach is to treat it with skepticism. While the article may contain useful information, the absence of references makes it difficult to verify the claims and assess the scholarly rigor of the work. A careful researcher should cross-reference any important information with other credible and well-documented sources before including it in their own study, ensuring that their research is built on a solid and verifiable foundation.

224. (B) Falsifying data to ensure a positive result
Ethical guidelines in music research require researchers to respect cultural sensitivities, maintain respondent confidentiality, and acknowledge all funding sources. These standards protect the integrity of the study and the rights of the participants. Falsifying data to ensure a positive result is a major ethical violation and a betrayal of academic honesty. Rigorous scholarship requires that researchers report their findings accurately, regardless of whether the results support their initial hypothesis, ensuring that the research remains a trustworthy contribution.

225. (A) Sociology, Geography, and Economics
Studying the geographic spread of folk instruments and linking it to regional trade routes requires an interdisciplinary approach that applies concepts from sociology, geography, and economics. Sociology helps analyze the cultural context, geography examines the physical spread and environmental factors, and economics provides insights into trade and market dynamics. By combining these fields, researchers can gain a comprehensive understanding of how musical traditions migrate and evolve through human interaction and economic activity, providing a holistic perspective on cultural heritage.

226. (B) It should indicate core focus and variables
A good research title should be professional, clear, and accurately indicate the core focus and variables of the study. It serves as a concise summary of the entire investigation, allowing readers to immediately understand the subject matter. Avoiding vague or overly broad language ensures that the title is effective for academic indexing and searchability. A well-formulated title sets the tone for a rigorous and focused scholarly report, helping to communicate the significance and scope of the research project.

227. (D) It explores concepts like aesthetics and sound
The interdisciplinary study of music and philosophy explores profound conceptual questions related to aesthetics, the nature of sound, and the human experience of beauty. This field investigates the theoretical underpinnings of musical knowledge and the metaphysical links between sound and reality. It is not concerned with numerical data or financial auditing but rather with the qualitative and conceptual meanings that define artistic expression. By exploring these dimensions, researchers can gain a deeper understanding of the meaning and purpose of music across different cultures.

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228. (A) Technology/Space and Pedagogy/Performance
The shift from intimate chamber settings to large amplified auditoriums forced vocalists to alter their projection techniques, demonstrating a direct relationship between technology, space, and performance practice. As the physical environment and available technology changed, musicians had to adapt their traditional pedagogical and performance methods to meet the needs of larger venues. This interaction shows how external factors like architectural design and sound amplification directly influence the practical execution and artistic expression of music, highlighting the importance of interdisciplinary analysis.

229. (C) Causal-Comparative (Ex Post Facto) Research
Causal-comparative or ex post facto research is a methodology used to determine the cause or reason for existing differences in the behavior or status of groups. This type of research is conducted after the events have occurred, and the researcher does not manipulate the

of acoustic physics as it relates to architectural design and performance environments.

244. (D) It must rely entirely on personal biases
A good research design should be replicable, address the research problem effectively, and use appropriate data collection tools to ensure valid and reliable results. These principles are fundamental to scientific and scholarly rigor. In contrast, academic research must be objective and factual, rather than relying on the researcher's personal biases. Ethical scholars strive to minimize bias through systematic methods and transparent reporting, ensuring that the findings are a credible reflection of the evidence rather than a product of personal opinion.

245. (C) Law and Economics
Applying copyright laws to traditional compositions passed down through oral transmission involves the intersection of music with law and economics. This research examines legal frameworks for intellectual property and the economic implications of ownership and monetization for traditional communities and individual artists. By exploring these areas, researchers can address the challenges of protecting cultural heritage while managing the commercial aspects of the music industry. This interdisciplinary approach provides a comprehensive understanding of the complex legal and financial issues surrounding traditional music.

246. (B) To democratize education and create syllabus
The most appropriate primary goal of post-independence institutional pedagogy in India was to democratize music education and create a standardized syllabus accessible to the general public. This move shifted music education from private and restricted settings into public universities and colleges, making it possible for a wider range of people to study classical arts. This institutionalization aimed to preserve cultural heritage through a systematic and academic framework, providing a professional and standardized path for future generations of musicians, scholars, and teachers.

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247. (D) Historical manuscripts and original composer diaries are primary sources
In historical music research, primary sources consist of original records created during the period under study, such as historical manuscripts and the original diaries of composers. These items provide firsthand evidence of musical life and thought. Secondary sources, on the other hand, are interpretations or summaries written by others about those original events. Both types of data are valuable, but primary sources are essential for building a factual and original historical investigation that is grounded in direct evidence from the past.

248. (A) Music and Economics
The introduction of the electronic synthesizer in classical concerts and its subsequent impact on the demand for traditional instruments is an example of a phenomenon studied under the interdisciplinary field of music and economics. This research examines how technological changes affect market trends, consumer behavior, and the financial sustainability of different musical traditions. By analyzing supply and demand within the arts, researchers can understand the economic consequences of new technologies for musicians and instrument makers, providing insights into the changing landscape of the music industry.

249. (C) Fusion music
The post-independence era in Indian music saw the emergence of fusion music, a trend that involves the creative blending of Indian classical elements with Western musical genres and instruments. This style reflects the increasing globalization and cross-cultural exchange of the modern world. Fusion music allows artists to explore new creative possibilities while maintaining links to traditional raga and tala structures. This trend has played a significant role in making Indian music more accessible to global audiences and has fostered innovative artistic dialogues across different cultures.

250. (A) Future Research - Ideas for subsequent study
In the structure of a research project report, the future research section provides the researcher's ideas and suggestions for subsequent studies that could follow the current work. This section highlights unresolved questions and new avenues

software, researchers can visualize and accurately document intricate rhythms that may be challenging to transcribe manually. This technological capability enhances the precision of musical analysis and provides a more detailed understanding of the rhythmic structures within various musical traditions.

285. (C) Because they allow for precision previously unattainable
Proficiency in technological tools is now necessary in music research pedagogy because these tools allow for a level of precision previously unattainable. Transitioning from manual methods to sophisticated electronic equipment and computers enables scholars to execute complex acoustical analyses. This technical proficiency ensures that modern musicological research meets high standards of scientific validity and produces more accurate and detailed results.

286. (D) Reviewing literature and accessing data sources
The internet has revolutionized the foundational stages of music research pedagogy, particularly in how scholars conduct a review of literature and access sources for data collection. By providing access to digital archives and international databases, the internet has removed traditional barriers to information. This transformation allows for more efficient research identification and a broader scope of study for musicologists.

287. (C) Accessing international archives and networks
In a research project detailing global musical migrations, the researcher utilized the internet to access international databases, digital archives, and real-time collaborative networks. This connectivity enabled the rapid identification of suitable topics and sources that transcend regional limitations. The internet facilitates global scholarly cooperation and provides a vast repository of materials that are essential for studying international musical movements.

288. (B) It has significantly mitigated them
The internet has significantly mitigated traditional barriers to data collection, such as the need to physically travel to distant libraries or archives. Researchers can now access primary and secondary sources from anywhere in the world through digital platforms. This increase in accessibility accelerates the research process and allows for a more comprehensive collection of data without the logistical constraints.

289. (D) Critically evaluating online source authenticity
Pedagogical guidelines emphasize that researchers must critically evaluate the authenticity of online sources when using the internet for academic inquiry. While the internet provides vast amounts of information, ensuring the reliability and validity of digital data is crucial for maintaining scholarly standards. Researchers are taught to verify information from online repositories to ensure their work is based on credible evidence.

290. (A) It is an indispensable infrastructural component
The internet has become an indispensable infrastructural component in modern musicology, expanding the accessibility, speed, and interdisciplinary reach of scholarly inquiry. It serves as a dynamic repository for data and a platform for distributing research findings. By integrating the internet into the research framework, scholars can conduct more efficient and globally connected studies, enhancing the overall quality of research.

291. (C) From royal courts to public institutions
Following India's independence in 1947, the patronage of music shifted significantly from traditional royal courts to democratic, public institutions and broadcasting networks. This transition moved musical support into the public sphere, where government-funded cultural academies and institutions began to play a major role. This shift in patronage was a key factor in the democratization and institutionalization of traditions.

292. (A) The systemic transition of music patronage
The systemic transition of music patronage from royal courts to public institutions catalyzed new performance trends and structural changes within the Indian musical landscape. This change led to the rise of mass public concerts and the formalization of music education. These shifts altered how music was disseminated and

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live or historical sounds, the researcher creates a verifiable dataset that can be critically examined using specific analytical techniques, ensuring the conclusions drawn are based on empirical musical evidence.

260. (A) They must be suitable for sources in the synopsis
The pedagogical framework requires that analytical techniques be directly suitable for the specific types of data sources identified in the synopsis. This alignment ensures that the chosen methods of examination are appropriate for the nature of the data, such as acoustic recordings or historical texts. Such consistency between source and analysis is vital for producing meaningful and accurate results.

261. (D) To systematically document research findings
Writing the project report represents the final stage of music research pedagogy, primarily focused on the systematic documentation of findings. This process involves transforming analytical results and structural data into a cohesive academic narrative. The report ensures that the investigation's outcomes are clearly recorded, allowing for transparency and making the research accessible to the wider scholarly community.

262. (B) Through careful Research project Indexing
Maintaining structural clarity and ease of navigation within a project report is achieved through meticulous research project indexing. This process allows readers to locate specific thematic elements and musical terms throughout the text efficiently. Indexing, combined with accurate referencing, ensures that complex academic arguments are organized logically, facilitating a better understanding of the researcher's methodology and final conclusions.

263. (C) It provides attribution to data sources and literature
Including references in a research report provides immediate attribution to the specific data sources and previous literature that influenced the study's arguments. This practice upholds academic integrity by acknowledging the intellectual contributions of other scholars. References allow readers to verify the evidence cited and explore the foundational texts that support the researcher's analytical results and overall narrative.

264. (D) By including all consulted works, even if not cited
A bibliography is distinguished from a reference list by its comprehensive nature, as it includes all works consulted during the research process, regardless of whether they were explicitly cited in the text. This inclusive approach demonstrates the depth of the scholar's investigation and adheres to rigorous pedagogical standards, ensuring that all background materials contributing to the study are acknowledged.

265. (A) Transparent contribution to academic discourse
The meticulous combination of project report writing, indexing, referencing, and bibliography creation ensures a transparent contribution to the broader academic discourse. These elements collectively provide a clear and accessible record of the investigation's methodology and findings. By adhering to these standards, the researcher ensures that their work is verifiable, organized, and useful for future scholarly inquiry.

266. (B) Music and Literature
The interdisciplinary study of music and literature focuses on the intrinsic connections between these two expressive forms. Researchers in this field analyze how poetic meter and narrative themes found in literary texts influence or dictate melodic structures. This approach reveals how textual rhythms and meanings are translated into musical elements, enriching the understanding of both disciplines through comparative analysis.

267. (B) How doctrines and concepts shape musical expression
Scholars examining devotional singing traditions must investigate how religious doctrines and philosophical concepts shape musical expression. Music in this context is viewed as an integrated cultural phenomenon rather than an isolated art form. Understanding the underlying beliefs and ritualistic frameworks is essential for explaining why certain musical styles or structures are employed within specific spiritual or communal practices.

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explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

16. During a performance, an artist introduces Teevra Madhyam in a Raag traditionally sung at dawn. According to the Time Theory of Raagas, what effect does this cause?
(A) It causes the Raag to become a midnight melody.
(B) It classifies the Raag as an evening Sandhiprakash melody.
(C) It turns the Raag into a seasonal monsoon Raag.
(D) It aligns the Raag with specific morning devotional musical themes.

17. Consider the following statements regarding the placement of Shuddha Swaras on Shrutis in the ancient period:
I. Shadja is placed on the 4th Shruti.
II. Rishabh is placed on the 7th Shruti.
III. Gandhar is placed on the 9th Shruti.
IV. Madhyam is placed on the 10th Shruti.
Which of the above statement(s) is/are correct?
(A) II, III and IV
(B) I, II and III
(C) I, III and IV
(D) I, II and IV

18. Which of the following is an incorrect pair of Swara and its allotted Shruti interval in the ancient system?
(A) Ma - 3 Shrutis
(B) Sa - 4 Shrutis
(C) Re - 3 Shrutis
(D) Ga - 2 Shrutis

19. A student evaluates a vocalist's performance and notes that the singer frequently loses breath, disrupting the melodic flow. In the context of ancient texts, this demerit of a Gayak is known as:
(A) Bhita
(B) Karabha
(C) Kaki
(D) Vitala

20. Consider the following statements about modern musical arrangements:
I. Fusion involves combining elements of different musical traditions.
II. Orchestra in Indian music primarily uses harmony over melody.
III. A Choir requires multiple vocalists singing together.
IV. Acoustic performances rely on electronic amplification for tone generation.
V. Remixing involves altering an existing recording by adding or changing elements.
Which of the above statements are correct?
(A) I, II and III
(B) II, IV and V
(C) I, IV and V
(D) I, III and V

21. Which Hindustani Raag corresponds to the Carnatic Raag 'Mohanam'?
(A) Malkauns
(B) Bageshri
(C) Bhopali
(D) Yaman

22. Read the following statements and choose the correct option.
Statement I: In Hindustani music, the Shuddha scale corresponds to Bilawal Thaat.
Statement II: In Carnatic music, the Shuddha scale corresponds to Mayamalavagowla.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

23. Match List I with List II:
List I: (Hindustani Swara)
P. Shuddha Rishabh
Q. Shuddha Gandhar
R. Komal Dhaivat
S. Shuddha Dhaivat
List II: (Carnatic Equivalent)
1. Chatusruti Rishabha
2. Antara Gandhara
3. Shuddha Dhaivata
4. Chatusruti Dhaivata
(A) P-1, Q-3, R-2, S-4
(B) P-4, Q-2, R-3, S-1
(C) P-3, Q-1, R-4, S-2

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276. (A) As a dynamic social institution and a commodity
Scholars working at the intersection of music, economics, and social sciences view music as a dynamic social institution and a valuable commodity. This perspective moves beyond purely aesthetic considerations to examine how music functions within societal structures and market systems. By treating music as a social and economic entity, researchers can analyze the material realities and power dynamics involved.

277. (D) How it fosters group cohesion and cultural identity
In the framework of social sciences, a case study on community music-making analyzes how these activities foster group cohesion and cultural identity. This sociological perspective evaluates music's role in shaping social structures and community dynamics. By observing musical interactions, researchers can understand how shared artistic practices strengthen social bonds and reflect the collective values and heritage of a group.

278. (B) Financial mechanisms for musical production and distribution
An economic analysis of music primarily explores the financial mechanisms that sustain musical production and distribution. This includes investigating funding models for cultural institutions, the livelihood of professional musicians, and the market forces driving consumption. By focusing on these fiscal aspects, researchers can understand the material constraints and economic policies that shape how music is created and shared.

279. (C) Economic impacts on the social accessibility of music
Combining economics and social sciences allows researchers to evaluate how economic constraints influence the social accessibility of music. This interdisciplinary approach examines the relationship between financial structures and the ability of different social groups to participate in musical life. It provides insights into how market forces and funding decisions can either broaden or limit the reach of musical practices.

280. (D) It ensures a pragmatic understanding of material realities
Utilizing economics and social sciences to analyze music provides the pedagogical benefit of ensuring a pragmatic understanding of the art form's material realities. This approach highlights how musical practices are shaped by broader societal behaviors and financial structures. It encourages researchers to look at the practical factors, such as economic policies and social dynamics, that influence the musical landscape.

281. (A) The integration of Modern Technology
The integration of modern technology has fundamentally transformed the methodology and execution of music research. This shift involves the widespread use of electronic equipment and computers for both analytical and archival purposes. Technology allows researchers to perform complex tasks with greater precision and efficiency, changing how data is collected, processed, and preserved in the contemporary academic study.

282. (B) To capture timbres of traditional instruments
In contemporary research scenarios, advanced electronic equipment like digital synthesizers and high-fidelity interfaces is used to capture the nuanced timbres of traditional instruments. This technology allows for accurate acoustic preservation and detailed sound documentation. By using these tools, researchers can record and analyze the specific tonal qualities of instruments that were previously difficult to capture using traditional manual methods.

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283. (B) The computer
The computer serves as the central hub for running specialized software used in modern music research. This computational power facilitates the granular analysis of data collection, allowing scholars to perform tasks such as visualizing sound waves and transcribing rhythms. The computer integrates various technological tools into a single platform, enabling a more systematic and precise approach to musicological investigation.

284. (A) Transcribing complex rhythmic patterns
A key application of computers in the granular analysis of music data is the transcription of complex rhythmic patterns. Using specialized

CHAPTER 05
Applied Theory

1. In the context of Sangeet Utpatti, which ancient text primarily attributes the origin of music to the Sama Veda?
(A) Sangeet Ratnakar
(B) Natya Shastra
(C) Brihaddeshi
(D) Sangeet Parijat

2. Read the following statements and choose the correct option.
Statement I: The concept of Margi Sangeet is considered to be created by Brahma and performed by Gandharvas.
Statement II: Deshi Sangeet is defined as music that varies according to different regions and aims to please people.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

3. Match List I with List II:
List I: (Scale Term)
P. Diatonic Scale
Q. Chromatic Scale
R. Major Scale
S. Minor Scale
List II: (Description)
1. Consists of 12 semitones
2. Features a lowered third note
3. Five whole tones and two semitones
4. Standard Ionian mode pattern
(A) P-1, Q-3, R-2, S-4
(B) P-4, Q-2, R-1, S-3
(C) P-3, Q-1, R-4, S-2
(D) P-2, Q-4, R-3, S-1

4. Which of the following is an incorrect statement regarding the ancient Gram system?
(A) Shadja Gram begins its scale on the Shadja Swara.
(B) Madhyama Gram begins its scale on the Madhyama Swara.
(C) Gram system serves as the basis for extracting Murchchhanas.
(D) Gandhara Gram is widely used in modern Hindustani music.

5. Given below are two statements, one labelled as Assertion (A) and the other as Reason (R).
Assertion (A): Chatussarna is an experimental process detailed by Bharata Muni.
Reason (R): It was devised exclusively to prove the existence of 22 Shrutis using two Veenas.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

6. Identify the correct pair of Jaati Lakshana and its meaning:
(A) Graha - The ending note
(B) Amsa - The most prominent note
(C) Nyasa - The starting note
(D) Apanyasa - The completely omitted note

7. Consider the following statements about Jaati Bhed:
I. Shuddha Jaatis are strictly derived from Shadja and Madhyama Grams.
II. Vikrita Jaatis arise from the mixture or alteration of Shuddha Jaatis.
III. There are a total of 18 Jaatis described in Natya Shastra.
IV. Gandhar Gram contributes 5 unique Jaatis to the system.
Which of the above statements are correct?
(A) II, III and IV
(B) I, III and IV
(C) I, II and IV

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performed, reflecting the broader social and political changes in post-independence India.

293. (D) Institutionalizing music into formal curricula
In the post-independence era, music education was significantly altered by its institutionalization into formalized university curricula. This transition moved learning away from the exclusive guru-shishya parampara into structured academic environments funded by the government. This formalization expanded access to music education and integrated it into the broader national educational framework, changing how traditional music is taught and studied.

294. (B) Introducing regional forms to broader audiences
The advent of national broadcasting had the significant consequence of introducing various regional musical forms to much broader audiences across the country. This exposure led to new stylistic integrations and a wider appreciation for India's diverse musical heritage. Broadcasting networks played a crucial role in disseminating traditional music beyond its local origins, contributing to a more unified national musical identity.

295. (C) Adapting to identity and structural shifts
Investigating the post-independence era provides vital insights into how Indian music adapted to modern national identity and structural shifts. This period reflects complex changes in social accessibility, institutional support, and public consumption. Scholars study these transitions to understand how traditional music evolved to remain relevant in a modern republic, highlighting the ongoing adaptation of cultural practices to changing societal values.

296. (D) Introduction of studio recording constraints
The introduction of studio recording constraints required artists to condense expansive classical performances into shorter, time-bound tracks in the post-independence era. This technological necessity forced a change in traditional improvisation practices to fit the physical limits of recording media. As a result, the way music was presented and consumed shifted from long, live sessions to more concise, recorded formats.

297. (A) Entirely new aesthetic trends and performance practices
A heavy reliance on modern recording technology established entirely new aesthetic trends and performance practices within Indian music after independence. The constraints and possibilities of the recording studio influenced how artists approached their craft, leading to modifications in style and delivery. These technological mediations became a primary catalyst for musical innovation, shaping the evolution of both classical and popular genres.

298. (B) The integration of the computer and the internet
The later integration of the computer and the internet enabled the global dissemination of Indian musical traditions, reaching a transnational audience. These technologies allowed music to transcend geographical boundaries, transforming it into a globally consumable digital artifact. This digital reach has been essential for sharing Indian culture with the world and fostering international interest in traditional and contemporary musical forms.

299. (B) Shifting localized experience to digital artifacts
Technological mediation has shifted the experience of Indian music from a localized, live event to a globally consumable digital artifact. This transition means that music can be accessed and enjoyed by anyone with a computer and internet connection, regardless of their location. This shift reflects a major change in how music is valued and experienced in the modern digital age.

300. (A) They actively shaped the structural evolution of the music
The pedagogy of studying new trends in Indian music emphasizes that technological tools did not just record music but actively shaped its structural evolution. Modern technology acted as a primary catalyst for innovation, influencing how music was composed and performed. Understanding this role is essential for scholars to grasp how technology has fundamentally altered the development of musical traditions.

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of inquiry identified during the investigation. Other parts like the preface and hypothesis serve different introductory and predictive functions. Accurately organizing the report into these standard components ensures that the scholarly contribution is clearly communicated and provides a foundation for the continued growth of knowledge.

251. (B) Conducting a review of literature
Conducting a comprehensive review of literature is established as a vital first phase in music research. This pedagogical process involves examining existing scholarly works to provide a solid foundation for the study. By performing this step, researchers identify gaps in knowledge, which is essential for selecting appropriate topics and maintaining academic rigor.

252. (A) To identify gaps in the current knowledge base
Researchers scrutinize existing scholarly publications specifically to pinpoint missing information or unexplored areas within the current knowledge base. This investigative process is fundamental for the selection of suitable research topics. Identifying these gaps allows for the transition from broad areas to specific research problems, ensuring the study contributes original insights to the academic domain.

253. (C) Specific research problems
A broad research topic must undergo refinement to become specific research problems that the investigator can systematically address. This transition is essential because the formulation of these defined problems directly guides the subsequent research methodology. This structured narrowing ensures that the investigation remains focused and manageable, leading to valid results within the chosen field of study.

254. (D) It risks redundancy or lack of academic rigor
Omitting a robust literature review introduces significant risks, primarily academic redundancy or a lack of scholarly rigor. Without examining prior texts, researchers might unknowingly repeat existing studies or fail to justify the relevance of their own work. A thorough review acts as an analytical tool, ensuring the methodology aligns perfectly with the core objectives of the investigation.

255. (C) An analytical tool to justify research problems
In specific academic scenarios, the literature review serves as a powerful analytical tool rather than just a simple summary. Scholars use this critical examination to justify the relevance and necessity of their selected research problems. This foundational work establishes a logical bridge between existing knowledge and the new methodology, ensuring the research project remains academically sound and original.

256. (B) It is a blueprint for the entire investigation
The synopsis functions as a detailed blueprint for the entire research investigation in the music domain. It is a formal document prepared after finalizing a research problem to outline the study's scope and structure. By providing a comprehensive plan, the synopsis guides the researcher through data collection and analysis, ensuring a systematic approach to the academic inquiry.

257. (D) Archival manuscripts and historical treatises
Data collection in musicology encompasses a diverse array of materials, including archival manuscripts and historical treatises. Other primary sources involve live recordings and direct interviews with practicing musicians. Identifying these specific sources within a synopsis is critical for establishing a clear research methodology and ensuring that the investigation is based on authentic and relevant evidence for analysis.

258. (A) How they will be accessed and utilized
The methodology section of a research synopsis must explicitly detail the procedures for accessing and utilizing various data sources. This includes outlining how archival materials or digital recordings will be procured and used during the investigation. Such clarity is necessary to ensure the research is feasible and that the systematic approach to the data is logically sound.

259. (C) Recordings
In academic scenarios focused on rhythmic structures, researchers often gather primary acoustic data through recordings. These recordings serve as the foundational material for subsequent structural evaluation. By capturing

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(D) I, II and III

8. In modern stage performance, a vocalist consistently emphasizes the Vadi Swara in the first half of the octave. Which concept is being practically applied here?
(A) Poorvang Vadi Raag expansion
(B) Uttarang Vadi Raag expansion
(C) Chatussarna Shruti alignment
(D) Murchchhana transposition

9. Arrange the following texts in chronological order of their authorship, reflecting the evolution of Raag-Lakshan:
I. Sangeet Parijat
II. Natya Shastra
III. Sangeet Ratnakar
IV. Brihaddeshi
(A) II, III, IV, I
(B) IV, II, I, III
(C) II, IV, III, I
(D) I, III, IV, II

10. Consider the following statements regarding Raag classification systems:
I. Gram-Raag classification is the oldest system.
II. Raag-Raagini classification categorizes music by gendered themes.
III. Thaat-Raag classification was popularized by Pt. V.N. Bhatkhande.
IV. Melakarta system classifies Carnatic ragas into 72 scales.
V. Raagang classification relies strictly on time of day.
Which combination of statements is correct?
(A) I, II, III and IV
(B) I, II, IV and V
(C) II, III, IV and V
(D) I, III, IV and V

11. Which term is defined as the characteristic phrase of notes that helps in recognizing a Raag immediately?
(A) Alankar
(B) Meend
(C) Khatka
(D) Pakad

12. Which of the following is an exception to the rule of Shuddha Raagas according to ancient classifications?
(A) A Raag that strictly maintains its pure original scale.
(B) A Raag using a foreign note for aesthetic appeal.
(C) A Raag completely unmixed with any other melody.
(D) A Raag following traditional strict rules of its parent Gram.

13. Match List I with List II:
List I: (Classification Type)
P. Shuddha Raag
Q. Chhayalag Raag
R. Sankeerna Raag
S. Raag-Raagini
List II: (Key Feature)
1. A mixture of two different ragas
2. A complex mixture of three or more ragas
3. Pure raag without any mixture
4. Family-based classification (Husband/Wife)
(A) P-1, Q-2, R-3, S-4
(B) P-4, Q-3, R-1, S-2
(C) P-3, Q-1, R-2, S-4
(D) P-2, Q-4, R-3, S-1

14. What is the most appropriate reason for Pt. Narayan Vaman Khare to propose the Raagang classification?
(A) Because he wanted to revert to the ancient Gram-Murchchhana system.
(B) Because the ancient Raag-Raagini system offered too few categories.
(C) Because the Melakarta system was becoming too dominant in Hindustani music.
(D) Because the Thaat system failed to group ragas with similar melodic phrases.

15. Given below are two statements, one labelled as Assertion (A) and the other as Reason (R).
Assertion (A): Raagas sung between 12 Noon and 12 Midnight are called Poorvang Vadi Raagas.
Reason (R): Poorvang Vadi Raagas typically have their Vadi Swara in the lower tetrachord (Sa to Ma).
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct

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268. (A) The aesthetic and ontological status of sound
Philosophical dimensions in music research frequently address the aesthetic and ontological status of sound. This involves exploring the fundamental nature of musical existence and the principles of beauty or perception associated with it. By integrating philosophical inquiry, researchers gain a deeper understanding of how sound is valued and interpreted within various cultural and intellectual frameworks, beyond its purely technical properties.

269. (C) Through music's role within ritualistic practices
The interdisciplinary study of religion explores music's functional role within ritualistic practices. Researchers analyze how musical elements serve spiritual purposes and facilitate communal worship or ceremonies. This approach investigates the intersection of sound and sacred traditions, revealing how music acts as a medium for religious expression and reinforces the doctrines and values central to a faith community.

270. (D) Blending musicological analysis with cultural and literary criticism
A synthesis of methodologies in interdisciplinary music research requires blending musicological analysis with cultural and literary criticism. This integrated approach allows scholars to examine music through multiple lenses, considering its technical, textual, and social dimensions simultaneously. By combining these different analytical tools, researchers can develop a holistic understanding of how music functions as a complex medium of human expression.

271. (C) Psychology
Psychology is the primary discipline used by researchers to understand how musical perception affects emotional states and mental well-being. This scientific inquiry focuses on the cognitive responses elicited by sound and rhythmic patterns. By studying the mind's interaction with music, scholars can identify the psychological mechanisms that underpin emotional experiences, providing a foundational framework for therapeutic applications and clinical studies.

272. (B) To systematically achieve therapeutic patient outcomes
In the field of music therapy, specific melodic and rhythmic interventions are systematically applied to achieve positive therapeutic outcomes for patients. These interventions are designed based on psychological research into cognitive and emotional responses to sound. By using music as a clinical tool, therapists can address various mental and physical health issues, demonstrating the practical and medical utility of musical structures.

273. (D) Acoustic properties, frequencies, and resonance of sound
The intersection of music and physics allows researchers to analyze the fundamental acoustic properties of sound, including frequencies and resonance. By applying physical laws, scholars can understand how sound waves behave in different environments and how musical instruments produce specific timbres. This scientific approach provides a quantitative basis for studying the material reality of sound and its impact on the environment.

274. (A) Mathematical formulas
Mathematical formulas are essential for explaining the harmonic series and various tuning systems within music research. A case study on the proportional relationships of musical intervals demonstrates that these structural foundations are deeply rooted in mathematical principles. By using quantitative models, scholars can precisely describe the frequency ratios and numerical patterns that define musical scales and harmonic structures.

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275. (C) It encompasses rigorous scientific methodologies
The integration of music therapy, psychology, physics, and mathematics demonstrates that music research encompasses rigorous scientific methodologies. This interdisciplinary approach moves beyond artistic appreciation to build a comprehensive, empirical framework. By utilizing clinical and quantitative techniques, researchers can measure the impact of sound on the human mind and physical world, establishing musicology as a field with significant scientific validity.

(D) P-1, Q-2, R-3, S-4

24. Identify the correct statement regarding Layakaaris:
(A) Dugun signifies the rendering of exactly two notes in one beat.
(B) Tigun means playing four notes in one beat.
(C) Aad laya represents 1.5 times the original tempo (3/2 ratio).
(D) Kuad laya represents singing 5 notes in 2 beats.

25. Given below are two statements, one labelled as Assertion (A) and the other as Reason (R).
Assertion (A): In the modern period, Pt. Bhatkhande placed the Shuddha Swaras on the first Shruti of their respective intervals.
Reason (R): He strictly followed the ancient Natya Shastra Shruti placement without any deviation.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

26. Which of the following is not a recognized merit (Guna) of a Gayak according to Sangeet Ratnakar?
(A) Suswara
(B) Laya-gya
(C) Sandashta
(D) Niyata

27. Consider the following regarding the notation system of Pt. Paluskar:
I. A hollow circle (o) indicates an empty beat (Khali).
II. A plus sign (+) indicates the Sam.
III. It relies heavily on distinct symbols for different fractional beat durations.
IV. It is the exact same system used in Western Staff Notation.
Which of the above statements are correct?
(A) I and II
(B) II and III
(C) I and III
(D) III and IV

28. In a modern experimental concert, an artist replaces traditional Tabla accompaniment with a standard Western drum kit while maintaining strict Raag rules on the Sitar. This is an example of applying which concept?
(A) Fusion
(B) Orchestration
(C) Choir
(D) Remix

29. Arrange the following Taalas in increasing order of their total number of Matras (beats):
I. Dadra
II. Roopak
III. Keherwa
IV. Teentaal
(A) II, I, III, IV
(B) I, III, II, IV
(C) I, II, III, IV
(D) II, III, I, IV

30. Consider the following statements about Murchchhana:
I. Murchchhana requires ascending and descending notes sequentially.
II. There are 7 Murchchhanas in each Gram.
III. Murchchhana allows for establishing new tonal centers.
IV. Total 21 Murchchhanas are derived from three Grams.
V. Murchchhana is completely irrelevant in Western music modes.
Which of the above statements are correct?
(A) I, II, III and IV
(B) I, III, IV and V
(C) II, III, IV and V
(D) I, II, IV and V

31. What defines 'Viaad' laya in Hindustani music?
(A) 3/2 or 1.5 times the basic speed
(B) 5/4 or 1.25 times the basic speed
(C) 9/4 or 2.25 times the basic speed
(D) 7/4 or 1.75 times the basic speed

32. Read the following statements and choose the correct option.
Statement I: The Western 'Equally Tempered Scale' divides the octave into 12 equal semitones.
Statement II: Indian classical music relies exclusively on the Equally Tempered Scale for accurate Shruti intonation.

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(B) I, II and III
(C) II, III and IV
(D) I, III and IV

98. Read the following statements regarding the Western Choir and choose the correct option.
Statement I: The Western 'Choir' primarily emphasizes monophonic melody over polyphony.
Statement II: A Choir typically includes sopranos, altos, tenors, and basses singing in harmony.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is incorrect but Statement II is correct
(D) Statement I is correct but Statement II is incorrect

99. Arrange the structural progression of a Dhrupad performance:
I. Sthai
II. Antara
III. Sanchari
IV. Abhog
(A) I, II, III, IV
(B) II, I, III, IV
(C) I, III, II, IV
(D) I, II, IV, III

100. Consider the following attributes regarding Raag Lakshan:
I. Graha Swara is the starting note.
II. Nyasa Swara is the resting note.
III. Tar Swara limit is defined.
IV. Mandra Swara limit is defined.
V. Alpatva means the abundant use of a note.
Which of the above statements correctly define Raag Lakshan components?
(A) I, II, III and IV
(B) I, III, IV and V
(C) II, III, IV and V
(D) I, II, IV and V

101. What defines 'Chhayalag' strictly mean in the context of Raag classification?
(A) A mixture of exactly two Raagas
(B) A pure melody
(C) A melody with the shadow of another Raag
(D) An evening Raag

102. Which of the following is an exception to the characteristics of a standard Hindustani Thaat?
(A) It must have 7 notes.
(B) Notes must be in order.
(C) It must be pleasant to hear independently.
(D) Does not require both ascending and descending forms.

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103. Match List I with List II:
List I: (Time Period)
P. Ancient Period (Bharata)
Q. Medieval Period (Sharangdev)
R. Modern Period (Bhatkhande)
S. Modern Acoustic Theory
List II: (Shruti Arrangement of Sa)
1. 4th Shruti
2. 4th Shruti
3. 1st Shruti
4. Measured in Hertz (Frequency)
(A) P-1, Q-2, R-3, S-4
(B) P-3, Q-1, R-2, S-4
(C) P-4, Q-3, R-2, S-1
(D) P-2, Q-4, R-3, S-1

104. Identify the incorrect statement regarding the 'Merits' (Gunas) of a vocalist.
(A) Maintaining steady pitch (Sura) is a primary merit.
(B) Correct and clear pronunciation of poetic lyrics.
(C) Audible breathing during lyrics is a recognized merit.
(D) A confident and pleasant stage presence is a merit.

105. Given below are two statements, one labelled as Assertion (A) and the other as Reason (R).
Assertion (A): Fusion music is strictly banned in classical Hindustani concerts.
Reason (R): Fusion corrupts the grammatical purity of classical Raagas.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

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(B) I, III, IV and V
(C) II, III, IV and V
(D) I, II, IV and V

41. The fundamental difference between 'Gram' and 'Thaat' is:
(A) Gram has 12 specific notes, while Thaat uses 22 notes.
(B) Gram is a modern concept, Thaat is ancient.
(C) Gram does not support Murchchhana, Thaat does.
(D) Gram includes Shruti details, while Thaat focuses on Swaras.

42. Which is not a requirement for a musical scale to be considered a 'Thaat'?
(A) It must produce aesthetic pleasure (Ranjakata).
(B) It must have exactly 7 notes.
(C) Notes must be in sequential order.
(D) It does not need to have both ascending and descending structures.

43. Match List I with List II:
List I: (Text)
P. Natya Shastra
Q. Brihaddeshi
R. Sangeet Ratnakar
S. Chaturdandi Prakashika
List II: (Author)
1. Venkatamakhin
2. Sharangdev
3. Matanga
4. Bharata
(A) P-1, Q-2, R-3, S-4
(B) P-4, Q-1, R-2, S-3
(C) P-3, Q-4, R-1, S-2
(D) P-4, Q-3, R-2, S-1

44. Read the following statements regarding Layakaaris and choose the correct option.
Statement I: Kuad laya means completing 5 matras in the time of 4 matras.
Statement II: Aad laya refers strictly to 3 matras in the time of 2 matras (Dedh-gun).
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

45. Given below are two statements, one labelled as Assertion (A) and the other as Reason (R).
Assertion (A): Sandhiprakash Raagas use both Shuddha and Teevra Madhyam prominently.
Reason (R): These Raagas transition the musical atmosphere between day and night.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

46. If a musician applies the principle of Aad laya to a 16-beat cycle, how many total notes will be played in one complete cycle assuming one note per fractional beat?
(A) 16
(B) 24
(C) 32
(D) 48

47. Consider the following statements about Raag classification:
I. Shuddha Raagas maintain strict purity.
II. Chhayalag Raagas reflect the shadow of another Raag.
III. Sankeerna Raagas are a complex blend of multiple Raagas.
IV. This tripartite classification is obsolete in modern practice.
Which of the above statements are correct?
(A) II, III and IV
(B) I, III and IV
(C) I, II and IV
(D) I, II and III

48. Identify the correct chronological order of the appearance of the following musical concepts in historical texts:
I. Thaat System
II. Gram-Murchchhana
III. Melakarta System
IV. Raag-Raagini System
(A) II, IV, III, I
(B) II, III, IV, I
(C) I, II, III, IV
(D) IV, II, I, III

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chords that easily map to Western tonal harmony.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

66. When an artist performs an instrumental Raag and digitally overlays multiple recorded tracks to create a thick orchestral sound, what modern technique is primarily used?
(A) Multi-track recording/Remixing
(B) Chatussarna Shruti tuning
(C) A cappella rendering
(D) Murchchhana projection

67. Consider the following statements about the 'Gram' system:
I. Shadja Gram starts from Sa.
II. Madhyama Gram requires Pancham to be lowered by one Shruti.
III. Gandhara Gram is celestial and not used on earth.
IV. Gram system is the fundamental basis of modern Thaat system without any changes.
Which of the above statement(s) is/are correct?
(A) I, III and IV
(B) II, III and IV
(C) I, II and IV
(D) I, II and III

68. Read the following statements regarding classification systems and choose the correct option.
Statement I: The Raagang classification groups Raagas based on common, recognizable melodic catchphrases (Angs).
Statement II: Examples of Raagangs include Malhar Ang, Kanada Ang, and Kalyan Ang.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

69. Arrange the structural divisions of an ancient Jaati composition in correct order:
I. Graha
II. Amsa
III. Nyasa
IV. Apanyasa
(A) I, II, III, IV
(B) II, I, IV, III
(C) I, II, IV, III
(D) I, IV, II, III

70. Consider the following regarding a vocalist's merits (Gunas):
I. Voice possessing a natural sweetness (Madhurya).
II. Ability to execute complex rhythmic patterns seamlessly.
III. Deep understanding of Raag purity and aesthetics.
IV. Displaying overt facial contortions to express emotion.
V. Command over three octaves (Mandra, Madhya, Taar).
Which of the above combination reflects true merits?
(A) I, II, III and V
(B) I, II, IV and V
(C) I, III, IV and V
(D) II, III, IV and V

71. In Western music, the 'Natural Minor Scale' structurally matches which Hindustani Thaat?
(A) Asavari
(B) Kafi
(C) Bhairavi
(D) Kalyan

72. Which of the following pairs of Hindustani and Karnatak Raagas is correctly matched?
(A) Bhairav - Mayamalavagowla
(B) Yaman - Shankarabharanam
(C) Bilawal - Kalyani
(D) Kafi - Harikambhoji

73. Match List I with List II:
List I: (Tala)
P. Ektaal
Q. Jhaptaal
R. Roopak
S. Teentaal
List II: (Number of Beats)

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IV. This system is the primary classification used by musicians today.

Which of the above statements are correct?

(A) II, III and IV
(B) I, III and IV
(C) I, II and IV
(D) I, II and III

58. Read the following statements regarding notation and choose the correct option.

Statement I: In Karnatak notation, symbols like 'S', 'R1', 'R2', 'G2', 'G3' represent specific pitch variations.

Statement II: Hindustani notation uses subscripts and superscripts identical to Karnatak music.

(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

59. Chronologically arrange the emergence of the following notation systems:

I. Western Neumes (early Staff Notation)
II. Bhatkhande Paddhati
III. Paluskar Paddhati
IV. Ancient textual swara indications (Samaveda)

(A) IV, I, II, III
(B) I, IV, III, II
(C) IV, I, III, II
(D) I, II, III, IV

60. Consider these statements about the Time Theory of Raagas:

I. Raagas are divided into Poorva and Uttar based on the 24-hour cycle.
II. Re-Dha Komal Raagas are sung at twilight.
III. Ga-Ni Komal Raagas are sung at midday and midnight.
IV. Re-Dha Shuddha Raagas are strictly for the morning.
V. Vadi Swara determines the exact performance time block.

Which of the above combination of statements is correct?

(A) I, II, III and V
(B) I, III, IV and V
(C) II, III, IV and V
(D) I, II, IV and V

61. In terms of Shruti intervals, how did the ancient scholars distribute the 22 Shrutis among the 7 notes (Sa Re Ga Ma Pa Dha Ni)?

(A) 4-4-3-2-4-3-2
(B) 3-2-4-4-3-2-4
(C) 4-2-3-4-4-2-3
(D) 4-3-2-4-4-3-2

62. Which of the following best defines the term 'Graha' in ancient Jaati Lakshana?

(A) The starting note of a composition.
(B) The note on which a song ends.
(C) The most frequently used note.
(D) The note used in the lower octave.

63. Match List I with List II:

List I: (Layakaari)

P. Dugun
Q. Tigun
R. Aad
S. Kuad

List II: (Fraction)

1. 3/2
2. 5/4
3. 2/1
4. 3/1

(A) P-4, Q-3, R-2, S-1
(B) P-3, Q-1, R-4, S-2
(C) P-3, Q-4, R-1, S-2
(D) P-1, Q-2, R-3, S-4

64. Identify the incorrect statement about Karnatak and Hindustani Taalas.

(A) Both systems emphasize cyclic rhythm.
(B) Teentaal is equivalent to Adi Tala in structure.
(C) Karnatak music uses a system of 35 Taalas derived from 7 basic Taalas and 5 Jaatis.
(D) Hindustani music strictly categorizes Taalas into 5 Jaatis.

65. Given below are two statements, one labelled as Assertion (A) and the other as Reason (R).

Assertion (A): Fusion music often blends classical Hindustani ragas with Western harmonic progressions.

Reason (R): Ragas natively contain structural

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(A) I, II, IV and V
(B) I, III, IV and V
(C) II, III, IV and V
(D) I, II, III and V

81. The term "Sangeet" in ancient treatises like Sangeet Ratnakar refers to:
(A) Vocal music performances including various classical styles.
(B) Instrumental music only.
(C) The triad of vocal music, instrumental music, and dance.
(D) Purely rhythmic drumming.

82. Which of the following is NOT a recognized notation symbol in the Bhatkhande system?
(A) A semi-circle symbol for a slur or meend.
(B) A treble clef symbol at the start of the line.
(C) A vertical line to divide vibhags (bars).
(D) A zero (0) to denote Khali.

83. Match List I with List II:
List I: (Western Term)
P. Staff
Q. Clef
R. Accidental
S. Bar line
List II: (Indian Equivalent Context)
1. Indicates base pitch range
2. Lines holding notation symbols
3. Vibhag divider
4. Vikrit Swara marker
(A) P-2, Q-1, R-4, S-3
(B) P-1, Q-2, R-3, S-4
(C) P-4, Q-3, R-2, S-1
(D) P-2, Q-4, R-1, S-3

84. Identify the incorrect statement concerning 'Sankeerna Raagas'.
(A) They are formed by mixing multiple ragas.
(B) They are considered pure and free from shadow of other ragas.
(C) Khat and Piloo are often examples involving Sankeerna qualities.
(D) They require high competence to maintain aesthetic appeal without sounding chaotic.

85. Given below are two statements, one labelled as Assertion (A) and the other as Reason (R).
Assertion (A): The performance time of Raag Kafi is late night.
Reason (R): It contains Komal Gandhar and Komal Nishad, placing it in the midnight time bracket according to the Time Theory.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

86. While teaching a composition in Teentaal, the guru asks the student to sing the composition starting from the 9th beat. This emphasizes the concept of:
(A) Sam
(B) Khali
(C) Tali
(D) Ateet Graha

87. Consider the following regarding the merits of an Orchestra in Indian music:
I. It allows for rich harmonic textures previously unexplored in solo traditions.
II. It requires precise notation and synchronization.
III. It completely replaces the need for an Aalap.
IV. Vadya Vrinda is the Indian term for Orchestra.
Which of the above statement(s) is/are correct?
(A) I, II and IV
(B) I, II and III
(C) II, III and IV
(D) I, III and IV

88. Read the following statements and choose the correct option.
Statement I: In 'Melakarta' represents 72 parent scales.
Statement II: In Hindustani music, Bhatkhande proposed exactly 72 Thaats.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

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1. 10 Beats
2. 16 Beats
3. 12 Beats
4. 7 Beats

(A) P-1, Q-3, R-4, S-2
(B) P-3, Q-1, R-2, S-4
(C) P-2, Q-4, R-1, S-3
(D) P-3, Q-1, R-4, S-2

74. Which is an incorrect statement regarding modern Shruti placement compared to ancient times?
(A) Ancient scholars placed notes on the final Shruti of an interval.
(B) Modern scholars like Bhatkhande place notes on the first Shruti of an interval.
(C) The theoretical shift was a matter of calculation convention rather than a change in actual sound.
(D) The actual pitches of the notes changed drastically due to this shift in theory.

75. Given below are two statements, one labelled as Assertion (A) and the other as Reason (R).
Assertion (A): Vadi Swara is often called the "King" note of a Raag.
Reason (R): It is the least used note, ensuring it remains highly distinctive and rare.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

76. In an acoustic performance setting, how must a choir achieve a balanced sound without electronic monitors?
(A) By careful dynamic control and spatial positioning.
(B) By overpowering the lead singer with volume.
(C) By replacing vocalists with synthesized tracks.
(D) By ignoring harmony in favor of unison singing.

77. Consider the following statements about Chatussarna:
I. It involves two identical Veenas.
II. One Veena is kept constant (Achal) while the other is changed (Chal).
III. It proves that the Shruti interval between Sa and Re is identical to Re and Ga.
IV. The process involves lowering notes by one Shruti at a time.
Which of the above statement(s) is/are correct?
(A) I, II and III
(B) II, III and IV
(C) I, III and IV
(D) I, II and IV

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78. Read the following statements regarding Viaad laya and choose the correct option.
Statement I: Viaad laya involves rendering 7 matras in the time of 4 matras.
Statement II: The fractional representation of Viaad is 7/4.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

79. Arrange the sequence of expanding a Raag traditionally in a classical Hindustani performance:
I. Drut Bandish
II. Alap
III. Vilambit Bandish
IV. Jhala / Tana climax
(A) III, II, I, IV
(B) II, I, III, IV
(C) I, II, III, IV
(D) II, III, I, IV

80. Consider these statements on the evolution of Raag classification:
I. Gram Raag emerged directly from Jatis.
II. Bhasha, Vibhasha, and Antarbhasha were sub-categories of Gram Raagas.
III. Deshi Raagas were rigidly tied to specific Vedic chants.
IV. Raag-Raagini system gained prominence during the medieval period.
V. Thaat classification is the currently dominant system in Hindustani music.
Which of the above combination of statements is correct?

(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

33. Match List I with List II:
List I: (Time of Singing)
P. Morning
Q. Afternoon
R. Evening
S. Late Night
List II: (Raag)
1. Bhimpalasi
2. Malkauns
3. Bhairav
4. Yaman
(A) P-1, Q-2, R-3, S-4
(B) P-3, Q-1, R-4, S-2
(C) P-4, Q-3, R-2, S-1
(D) P-2, Q-4, R-1, S-3

34. Which of the following statements about the 'Male' (Mela) Raag classification is incorrect?
(A) It was developed by Pt. Vidyaranya.
(B) It served as the foundation for the Thaat system.
(C) It classifies Raagas based on parent scales.
(D) It restricts scales to only 5 notes.

35. Given below are two statements, one labelled as Assertion (A) and the other as Reason (R).
Assertion (A): Raag Bhairavi is traditionally considered a morning Raag but is often performed at the end of concerts regardless of the time.
Reason (R): Bhairavi possesses a unique universal appeal and a tradition of concluding musical gatherings.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

36. An ensemble of vocalists singing distinct, harmonized parts simultaneously without instrumental backing demonstrates which Western concept?
(A) Orchestral Symphony
(B) A Cappella Choir
(C) Acoustic Fusion
(D) Rhythmic Remix

37. Consider the following statements about Carnatic Taalas and their Hindustani equivalents:
I. Adi Taala is structurally similar to Teentaal.
II. Rupaka Taala has 6 beats like Dadra.
III. Eka Taala in Carnatic has varying beats depending on the Jaati.
IV. Chapu Taalas have a strict 16-beat cycle.
Which of the above statements are correct?
(A) II and IV
(B) I and III
(C) III and IV
(D) I, II and III

38. Identify the incorrect pair of Hindustani Raag and Carnatic equivalent:
(A) Bageshri - Natabhairavi
(B) Malkauns - Hindolam
(C) Jog - Nata
(D) Hansadhwani - Hamsadhvani

39. Arrange the following Layakaaris in order from slowest to fastest tempo relative to the base laya:
I. Chaugun
II. Dugun
III. Tigun
IV. Kuad (5/4)
(A) II, III, I, IV
(B) IV, III, II, I
(C) IV, II, III, I
(D) II, IV, III, I

40. Consider the following features of Western Staff Notation:
I. It uses a 5-line staff.
II. The Clef determines the pitch range.
III. Notes are placed on lines and in spaces.
IV. It uses specific symbols like sharps and flats for chromatic alteration.
V. It employs a circular matrix for rhythm mapping.
Which of the above combination of statements is correct?
(A) I, II, III and IV

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89. Chronologically arrange the periods of these prominent musicologists who discussed Shruti and Swara:
I. Bharata
II. Sharangdev
III. Ahobal
IV. Bhatkhande
(A) I, II, III, IV
(B) II, I, III, IV
(C) I, III, II, IV
(D) III, II, I, IV

90. Consider the following aspects of a Remix in music:
I. Altering the tempo of an original track.
II. Adding synthesized beats to a classical performance.
III. Singing an ancient Raag purely acoustically with no alterations.
IV. Re-arranging vocal stems over a new harmonic backing.
V. Combining two distinct genres digitally.
Which of the above combination of statements reflects Remix/Fusion characteristics?
(A) I, II, IV and V
(B) I, III, IV and V
(C) II, III, IV and V
(D) I, II, III and IV

91. The term 'Shadja' literally means:
(A) The first tone
(B) The highest pitch
(C) The ending note
(D) Born of six

92. Which of the following is an exception to the rule of Vadi-Samvadi interval?
(A) A Samvadi can be the immediate adjacent note.
(B) The interval is typically defined as 9 Shrutis.
(C) The interval is typically 13 Shrutis.
(D) They usually fall in opposite tetrachords (Poorvang-Uttarang).

93. Match List I with List II:
List I: (Tala Type)
P. Dadra
Q. Jhoomra
R. Ada Chautaal
S. Dhamar
List II: (Total Matras)
1. 14 Beats
2. 6 Beats
3. 14 Beats (different division)
4. 14 Beats (Dhrupad style)
(A) P-1, Q-2, R-3, S-4
(B) P-4, Q-3, R-2, S-1
(C) P-2, Q-1, R-3, S-4
(D) P-2, Q-4, R-1, S-3

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94. Identify the incorrect statement regarding Karnatak Swaras.
(A) The notes Sa and Pa are achal (unalterable).
(B) There are three variants of Rishabha.
(C) There are three variants of Gandhara.
(D) Madhyama has three variants.

95. Given below are two statements, one labelled as Assertion (A) and the other as Reason (R).
Assertion (A): Raag Darbari Kanada is characterized by heavy and slow oscillations (Andolan) on Komal Ga and Komal Dha.
Reason (R): Without these specific microtonal oscillations, the solemn and majestic mood of the Raag is lost.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

96. If a singer performs a composition originally in Madhya Laya Teentaal at double its tempo, they are executing:
(A) Dugun
(B) Tigun
(C) Chaugun
(D) Aad

97. Consider the following statements about 'Murchchhana':
I. It is an ordered ascent and descent of seven notes.
II. It helps in identifying the structural relationships between scales.
III. Sarana Chatushtai was primarily used to tune Murchchhanas.
IV. Murchchhana creates a new scale by shifting the tonic (Sa).
Which of the above statement(s) is/are correct?
(A) I, II and IV

49. A modern composer creates a piece using acoustic instruments without electronic amplifiers. This strictly adheres to the definition of:
(A) Synthesized music
(B) Digital Fusion
(C) Acoustic music
(D) MIDI orchestration

50. Consider the following statements about medieval Shruti placement:
I. Scholars like Sharangdev maintained the ancient 22 Shruti distribution.
II. Ahobal assigned specific string lengths for notes.
III. The starting Shruti for Sa shifted to the first Shruti.
IV. Lochan simplified the system into Sansthanas.
V. Medieval texts completely rejected Bharata's principles.
Which of the above combination of statements is correct?
(A) I, II and IV
(B) I, III and V
(C) II, III and IV
(D) III, IV and V

51. The concept of 'Jaati' in ancient Indian music is closest to the modern concept of:
(A) Thaat
(B) Raag
(C) Shruti
(D) Taal

52. Which statement accurately distinguishes Deshi Raag from Gram Raag?
(A) Gram Raag was free from rules and varied by region.
(B) Deshi Raag evolved from regional folk traditions.
(C) Gram Raag relies on Western diatonic scales.
(D) Deshi Raag was strictly bound by Vedic rituals.

53. Match List I with List II:
List I: (Tala Concept)
P. Sam
Q. Khali
R. Tali
S. Matra
List II: (Description)
1. An unaccented beat shown by an empty wave
2. An accented beat shown by a clap
3. The first and most emphasized beat
4. The basic unit of time measurement
(A) P-1, Q-2, R-3, S-4
(B) P-4, Q-3, R-1, S-2
(C) P-3, Q-1, R-2, S-4
(D) P-2, Q-4, R-3, S-1

54. Which is an incorrect feature of the Bhatkhande notation system?
(A) A dot below a note indicates Mandra Saptak.
(B) A dot above a note indicates Taar Saptak.
(C) An 'X' indicates the Khali beat.
(D) A horizontal line above a note indicates a meend.

55. Given below are two statements, one labelled as Assertion (A) and the other as Reason (R).
Assertion (A): The Western Major Scale is identical in structure to the Bilawal Thaat.
Reason (R): Both scales utilize entirely Shuddha (natural) notes without any flats or sharps in their primary form.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

56. What happens to the emotional quality of a performance when a vocalist excessively demonstrates physical strain, such as stretching the neck or closing eyes tightly?
(A) It increases aesthetic appeal.
(B) It falls under the demerits (Doshas) of a Gayak.
(C) It showcases mastery over complex phrases.
(D) It is considered an essential Guna (merit).

57. Consider the following points regarding Raag-Raagini classification:
I. It categorizes melodies based on seasonal and gender attributes.
II. Usually involves 6 main male Raagas.
III. Each Raag has several Raaginis (wives) and Putras (sons).

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106. In an assessment of Layakaari, a student correctly taps 3 equal beats in the span of 2 main beats. This mathematical ratio is known as:
(A) Kuad
(B) Aad
(C) Viaad
(D) Dugun

107. Consider the following regarding the 'Gram-Raag' classification:
I. It evolved from Jaati Gayan.
II. Includes classifications like Shuddha, Bhinna, Gaudi, Vesara, and Sadharani.
III. It is widely used by modern Dhrupad singers.
IV. It is historically detailed in Sangeet Ratnakar.
Which of the above statement(s) is/are correct?
(A) I, II and III
(B) II, III and IV
(C) I, III and IV
(D) I, II and IV

108. Read the following statements and choose the correct option.
Statement I: The Western 'Chromatic Scale' contains all 12 semitones of an octave.
Statement II: The Indian 'Saptak' contains exactly 7 notes and totally ignores the intermediate semitones.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

109. Arrange the following Taalas in descending order based on their number of Matras:
I. Teentaal
II. Jhaptaal
III. Roopak
IV. Dadra
(A) I, II, III, IV
(B) II, I, III, IV
(C) I, III, II, IV
(D) IV, III, II, I

110. Consider the following regarding a vocalist's Demerits (Doshas):
I. Singing with clenched teeth (Sandashta).
II. Fearful singing (Bhita).
III. Singing out of tune (Apaswara).
IV. Understanding complex Laya (Laya-gya).
V. Crow-like harsh voice (Kaki).
Which of the above are classified as Demerits?
(A) I, II, III and V
(B) I, II, IV and V
(C) II, III, IV and V
(D) I, III, IV and V

111. The term 'Sangeet Utpatti' specifically encompasses theories regarding:
(A) The physical design of instruments.
(B) Divine, natural, and psychological origins of music.
(C) Modern digital synthesis and reproduction of sound.
(D) The financial economics of a concert.

112. Which of the following is an exception to the rules of a classical Raag?
(A) It must have at least 5 notes.
(B) It must have Sa.
(C) Ma and Pa can both be entirely omitted simultaneously.
(D) It must possess Ranjakata (aesthetic appeal).

113. Match List I with List II:
List I: (Time of Day)
P. Daybreak / Dusk
Q. Mid-day / Mid-night
R. Late morning / Early evening
S. Late afternoon / Late night
List II: (Dominant Swara Features)
1. Re, Dha Komal
2. Ga, Ni Komal
3. Re, Dha Shuddha
4. Sa, Ma, Pa dominance
(A) P-1, Q-2, R-3, S-4
(B) P-1, Q-3, R-2, S-4
(C) P-3, Q-2, R-1, S-4
(D) P-2, Q-1, R-3, S-4

114. Identify the incorrect statement regarding the Paluskar notation system.
(A) Matras are divided using complex mathematical fractional symbols.
(B) Khali is denoted by a plus (+) sign.

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R. Alpatva
S. Bahutva
List II: (Modern Equivalent / Description)
1. Vadi Swara
2. Resting note
3. Rare use of a note
4. Frequent use of a note
(A) P-2, Q-1, R-4, S-3
(B) P-4, Q-3, R-2, S-1
(C) P-1, Q-2, R-3, S-4
(D) P-3, Q-4, R-1, S-2

164. Identify the incorrect pair of Raag and its Classification:
(A) Yaman - Kalyan Thaat
(B) Bhairavi - Bhairavi Thaat
(C) Bageshri - Kafi Thaat
(D) Malkauns - Bilawal Thaat

165. Given below are two statements, one labelled as Assertion (A) and the other as Reason (R).
Assertion (A): A vocalist displaying 'Madhurya' (sweetness) and 'Dharana' (good memory) is considered a standard Gayak.
Reason (R): Ancient treatises prioritize both the aesthetic quality of the voice and the intellectual retention of compositions.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

166. A student notices a Carnatic musician reading a score with lines and spaces containing round notes, clefs, and time signatures. This indicates the use of:
(A) Bhatkhande System
(B) Western Staff Notation
(C) Paluskar System
(D) Svara-tala notation

167. Consider the following regarding the ancient Gram system:
I. There were three fundamental Grams.
II. Shadja Gram was the most widely used on earth.
III. Gandhara Gram retreated to the heavens (Swargaloka).
IV. Madhyama Gram used a lowered Dhaivat.
Which of the above statement(s) is/are correct?
(A) II, III and IV
(B) I, III and IV
(C) I, II and IV
(D) I, II and III

168. Read the following statements regarding rhythmic speed and choose the correct option.
Statement I: 'Tigun' implies performing 3 matras within the span of 1 matra.
Statement II: 'Chaugun' implies performing 4 matras within the span of 1 matra.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

169. Arrange the following ancient musicological terms from micro to macro structure:
I. Shruti
II. Swara
III. Murchchhana
IV. Gram
(A) I, II, IV, III
(B) I, II, III, IV
(C) II, I, III, IV
(D) IV, III, II, I

170. Consider the features of modern Fusion music in India:
I. It strictly forbids the use of traditional Indian percussion.
II. It often combines classical vocals with jazz or rock instruments.
III. Artists like Shakti (John McLaughlin & Zakir Hussain) pioneered this.
IV. It requires artists to be competent in their own genre while accommodating another.
V. It completely replaces the Raag system.
Which of the above statement(s) is/are correct?
(A) II, III and IV
(B) I, II and III
(C) III, IV and V
(D) I, IV and V

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(C) Vikrita
(D) Sankeerna

123. Match List I with List II:
List I: (Hindustani Raag)
P. Todi
Q. Bhairavi
R. Asavari
S. Khamaj
List II: (Karnatak Equivalent)
1. Shubhapantuvarali
2. Hanumatodi
3. Natabhairavi
4. Harikambhoji
(A) P-1, Q-2, R-3, S-4
(B) P-2, Q-1, R-4, S-3
(C) P-4, Q-3, R-2, S-1
(D) P-3, Q-4, R-1, S-2

124. Identify the incorrect statement regarding the concept of 'Graha' and 'Nyasa' in modern Hindustani music.
(A) Graha is the starting note of an Alaap or Bandish.
(B) Nyasa is the resting note where a phrase concludes.
(C) They retain the exact strict definitions from ancient Jaati Gayan.
(D) Vadi and Samvadi have largely replaced their original structural importance.

125. Given below are two statements, one labelled as Assertion (A) and the other as Reason (R).
Assertion (A): The Western diatonic scale is structurally similar to the Indian Thaat system.
Reason (R): Both systems define parent scales comprising exactly seven notes sequentially ordered in an octave.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

126. During a Choir performance, the conductor uses hand gestures to ensure everyone starts and stops simultaneously. This directly prevents which ancient demerit (Dosha) of ensemble singing?
(A) Kaki (Harsh voice)
(B) Avyavasthita (Lack of coordination/system)
(C) Karabha (Camel-like neck stretching)
(D) Udbata (Loud screaming)

127. Consider the following regarding the placement of Shrutis in the Medieval period (e.g., Ahobal):
I. Ahobal placed notes based on string lengths of the Veena.
II. He mathematically divided the 36-inch string.
III. He rejected the concept of 22 Shrutis completely.
IV. The fundamental Sa was placed on the open string.
Which of the above statement(s) is/are correct?
(A) I, II and IV
(B) I, II and III
(C) II, III and IV
(D) I, III and IV

128. Read the following statements and choose the correct option.
Statement I: 'Alpatva' refers to the frequent use of a Swara in a Raag.
Statement II: 'Bahutva' refers to the frequent use of a Swara in a Raag.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

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129. Arrange these concepts chronologically as they were formalized in Indian music texts:
I. Gram
II. Murchchhana
III. Thaat
IV. Raagang
(A) I, II, III, IV
(B) II, I, III, IV
(C) I, III, II, IV
(D) III, IV, I, II

130. Consider the following about Orchestration in Indian music:
I. Vadya Vrinda is the Indian equivalent.
II. Traditionally, Indian music is highly monophonic, making Western harmonic

(A) Ayasa (Fatigue)
(B) Tristhana (Command over three octaves)
(C) Bhita (Fearful)
(D) Kaki (Harsh)

147. Consider the following regarding the notation of a Meend (glide) in different systems:
I. Western Staff uses a slur (curved line above/ below notes).
II. Bhatkhande uses a curved line above the notes.
III. Paluskar has no symbol for Meend.
IV. Karnatak uses specific Kampita gamaka symbols in advanced texts.
Which of the above statement(s) is/are correct?
(A) I, II and IV
(B) I, II and III
(C) II, III and IV
(D) I, III and IV

148. Read the following statements regarding Sangeet Utpatti and choose the correct option.
Statement I: Sangeet Utpatti in mythological terms often credits Brahma, Shiva, and Saraswati.
Statement II: Historical and evolutionary theories suggest music evolved sequentially from 1 note (Archik) to 7 notes (Sampurna).
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

149. Arrange the evolutionary stages of Vedic chanting notes in chronological order:
I. Archik (1 note)
II. Gathik (2 notes)
III. Samik (3 notes)
IV. Swarantara (4 notes)
(A) I, II, III, IV
(B) II, I, III, IV
(C) I, III, II, IV
(D) IV, III, II, I

150. Consider the following regarding Raag Lakshan:
I. Graha: The starting note.
II. Amsa: The most prominent note (Vadi).
III. Nyasa: The ending note.
IV. Apanyasa: An intermediate resting note.
V. Tara: The lower octave limit.
Which of the above statement(s) is/are accurately reflect ancient Raag Lakshan components?
(A) Amsa: The most prominent note (Vadi).
(B) I, II, III and IV
(C) I, III, IV and V
(D) I, II, IV and V

151. Which term signifies the lowering of a standard note by one or two Shrutis?
(A) Shuddha
(B) Achal
(C) Vikrit
(D) Vadi

152. Which of the following is an exception to the 'Achal Swara' rule in Hindustani music?
(A) The fundamental note Sa.
(B) The fifth degree note Pa.
(C) Ma
(D) Both Sa and Pa are achal; Ma is not.

153. Match List I with List II:
List I: (Pitch Range/Saptak)
P. Mandra Saptak (Lower)
Q. Madhya Saptak (Middle)
R. Taar Saptak (Upper)
S. Komal Swara
List II: (Bhatkhande Notation Symbol)
1. Dot below note
2. No dot
3. Dot above note
4. Horizontal line below note
(A) P-1, Q-2, R-3, S-4
(B) P-2, Q-1, R-4, S-3
(C) P-4, Q-3, R-2, S-1
(D) P-3, Q-4, R-1, S-2

154. Identify the incorrect statement regarding the 'Time Theory' exception.
(A) Seasonal ragas bypass daily time rules during their season.
(B) Raga Bhairavi can traditionally end a concert at any time.
(C) Ragas sung by royal decree in historical courts ignored time rules.
(D) Raga Yaman is strictly a morning raga.

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correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

139. Arrange the following ancient Shruti intervals for the notes Sa, Re, Ga, Ma in Shadja Gram:
I. 4 Shrutis
II. 3 Shrutis
III. 2 Shrutis
IV. 4 Shrutis
(A) I, II, III, IV
(B) II, I, III, IV
(C) I, III, II, IV
(D) IV, III, II, I

140. Consider the following features of Acoustic vs. Electronic music:
I. Acoustic relies on physical resonance of materials (wood, strings, air).
II. Electronic music relies on oscillators and digital synthesis.
III. Fusion can blend acoustic Sitars with electronic synthesizers.
IV. A Choir is by definition always electronically pitch-corrected live.
V. Remixes often apply electronic beats to acoustic samples.
Which of the above statement(s) is/are correct?
(A) I, II, III and V
(B) I, III, IV and V
(C) II, III, IV and V
(D) I, II, IV and V

141. The specific characteristic that separates a Gram from a Murchchhana is:
(A) Gram is a Shruti foundation; Murchchhana is its derived operational scale.
(B) Gram has 5 notes; Murchchhana has 7.
(C) Gram is strictly for vocal music; Murchchhana serves only instrumental music.
(D) Gram changes tonic; Murchchhana keeps tonic fixed.

142. Which of the following is an exception in the Bhatkhande Thaat system?
(A) Thaat Bhairav
(B) Thaat Asavari
(C) Thaat Todi
(D) Thaat Ahir Bhairav

143. Match List I with List II:
List I: (Tala Symbol in Bhatkhande Notation)
P. X
Q. 0
R. 2, 3, 4
S. U (Curve below notes)
List II: (Meaning)
1. Sam
2. Khali
3. Tali numbers
4. Notes in one beat
(A) P-1, Q-2, R-3, S-4
(B) P-2, Q-1, R-4, S-3
(C) P-4, Q-3, R-2, S-1
(D) P-3, Q-4, R-1, S-2

144. Identify the incorrect statement regarding the concept of 'Graha' and 'Nyasa' in modern Hindustani music.
(A) Graha is the starting note of an Alaap or Bandish.
(B) Nyasa is the resting note where a phrase concludes.
(C) They have exactly the same strict mathematical definition as in ancient Jaati Gayan.
(D) Vadi and Samvadi have largely overshadowed their structural importance.

145. Given below are two statements, one labelled as Assertion (A) and the other as Reason (R).
Assertion (A): The Male (Mela) classification paved the way for the modern Thaat system.
Reason (R): It introduced the concept of grouping Raagas under a single parent scale containing 7 sequential notes.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

146. A vocalist successfully executes a sequence of complex Taan patterns spanning three octaves without gasping for breath. This demonstrates which merit (Guna)?

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(B) II, I, III, IV
(C) I, III, II, IV
(D) IV, III, II, I

180. Consider the following about Western and Indian Scales:
I. Western Major Scale equals Bilawal Thaat.
II. Western Natural Minor Scale equals Asavari Thaat.
III. Both systems utilize an octave of 12 distinct semitones.
IV. Western scales heavily utilize microtones (Shrutis) exactly like Indian classical.
V. Indian scales are purely melodic, while Western scales form the basis of harmony.
Which of the above statement(s) is/are correct?
(A) I, II, III and V
(B) I, III, IV and V
(C) II, III, IV and V
(D) I, II, IV and V

181. The term 'Sangeet' translates literally to:
(A) Vocal singing together in a large group or ensemble.
(B) Playing instruments.
(C) Dancing.
(D) Complete performance of song, instruments, and dance.

182. Which of the following is NOT a Karnatak equivalent name of a popular Hindustani Raag?
(A) Mohanam (Bhopali)
(B) Kharaharapriya (Bhairav)
(C) Hindolam (Malkauns)
(D) Kalyani (Yaman)

183. Match List I with List II:
List I: (Tala Concept)
P. Laya
Q. Matra
R. Theka
S. Vibhag
List II: (Definition)
1. Speed or tempo
2. Unit of time
3. Prescribed mnemonic syllables
4. Structural divisions or bars
(A) P-1, Q-2, R-3, S-4
(B) P-2, Q-1, R-4, S-3
(C) P-4, Q-3, R-2, S-1
(D) P-3, Q-4, R-1, S-2

184. Identify the incorrect statement regarding the differences between Hindustani and Karnatak music.
(A) Hindustani music uses the Thaat system; Karnatak uses Melakarta.
(B) Gamakas are heavily and strictly formalized in Karnatak music.
(C) Improvisation exists in both.
(D) Both systems share identical names for all their 12 Swaras.

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185. Given below are two statements, one labelled as Assertion (A) and the other as Reason (R).
Assertion (A): A good vocalist must possess a 'Suswara' (pleasant voice).
Reason (R): Technical proficiency alone, without a pleasing tone, fails to evoke Ranjakata (aesthetic delight) in the listener.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

186. In practical application, if an artist sings a Raag with strong emphasis on its Vadi Swara in the upper octave (Taar Saptak) during the late night, this perfectly aligns with the principles of:
(A) Poorvang Vadi Raagas
(B) Uttarang Vadi Raagas
(C) Murchchhana derivation
(D) Gram shifting

187. Consider the following regarding the Paluskar notation system:
I. It is highly detailed regarding exact rhythmic durations.
II. It is visually complex compared to the Bhatkhande system.
III. It uses symbols like '-', '=', for fractional beats.
IV. It is currently the universal standard replacing all other systems in India.
Which of the above statements are correct?
(A) I, II and III
(B) I, III and IV
(C) II, III and IV
(D) I, II and IV

155. Given below are two statements, one labelled as Assertion (A) and the other as Reason (R).
Assertion (A): Madhyama Gram requires Pancham to be situated on the 16th Shruti instead of the 17th Shruti.
Reason (R): This shift was made to establish a perfect consonance (Samvaad) between Rishabh and Pancham in Madhyama Gram.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

156. An orchestrator arranging a Hindustani composition for a Western symphonic band uses chords to back the main melody. This introduces which Western concept?
(A) Monophony
(B) Harmony
(C) Shruti
(D) Murchchhana

157. Consider the following regarding the classification systems:
I. Thaat classification is mathematical and structural.
II. Raagang classification is melodic and practical.
III. Raag-Raagini is mythological and aesthetic.
IV. Gram-Raag is heavily used in contemporary music.
Which of the above statement(s) is/are correct?
(A) I, II and III
(B) I, III and IV
(C) II, III and IV
(D) I, II and IV

158. Read the following statements and choose the correct option.
Statement I: The major difference between Hindustani and Karnatak Taalas is the use of 'Jaati' which alters the number of beats in a Laghu in Karnatak music.
Statement II: Hindustani Taalas do not dynamically change their beat count based on a variable 'Laghu'.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

159. Arrange the progression of fractional Layakaaris from simplest to most complex fraction mathematically:
I. Dugun (2/1)
II. Aad (3/2)
III. Kuad (5/4)
IV. Viaad (7/4)
(A) I, II, III, IV
(B) II, III, IV, I
(C) I, III, II, IV
(D) IV, III, II, I

160. Consider these statements regarding vocalist Demerits (Doshas) according to ancient texts:
I. Tumbaki: Puffed cheeks while singing.
II. Karabha: Craning the neck like a camel.
III. Kampita: Uncontrolled shaking of the voice.
IV. Suswara: Producing accurate pitch.
V. Avyavasthita: Lack of structural discipline.
Which of the above statement(s) is/are strictly Demerits?
(A) I, II, III and V
(B) I, III, IV and V
(C) II, III, IV and V
(D) I, II, IV and V

161. The concept of 'Chatussarna' is primarily an experiment designed to:
(A) Prove the exact ratios of Thaat scales
(B) Demonstrate the existence and independence of 22 Shrutis
(C) Teach beginners how to play Veena
(D) Classify Raag-Raaginis

162. Which of the following is NOT an element of ancient Jaati Lakshana?
(A) Graha
(B) Amsa
(C) Nyasa
(D) Pakad

163. Match List I with List II:
List I: (Concept)
P. Amsa
Q. Nyasa

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(C) Sam is denoted by a cross (+).
(D) It is widely used in Gandharva Mahavidyalaya institutions.

115. Given below are two statements, one labelled as Assertion (A) and the other as Reason (R).
Assertion (A): The Raagang classification system groups ragas that share a common melodic phrase.
Reason (R): This makes it easier to understand the practical performance nuances of ragas compared to the rigid mathematical Thaat system.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

116. A musician playing a composition in Teentaal suddenly switches to playing 7 notes per beat. This demonstrates mastery of which Layakaari?
(A) Tigun
(B) Chaugun
(C) Aad
(D) Viaad

117. Consider the following statements about Karnatak Swaras:
I. Shuddha Rishabha in Karnatak is lower in pitch than Chatusruti Rishabha.
II. Sadharana Gandhara is equivalent to Hindustani Komal Gandhar.
III. Kakali Nishada is equivalent to Hindustani Shuddha Nishad.
IV. Karnatak music recognizes only 7 Swara names with no variations.
Which of the above statement(s) is/are correct?
(A) I, II and III
(B) I, II and IV
(C) II, III and IV
(D) I, III and IV

118. Read the following statements regarding the 35 Taala scheme and choose the correct option.
Statement I: Karnatak music uses a rigid 35 Taala scheme based on 7 basic Taalas and 5 Jaatis.
Statement II: Hindustani music uses the exact same 35 Taala scheme.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

119. Arrange the sequential steps of performing Bharata's Sarana Chatushtai:
I. Establish two identical Veenas with standard tuning.
II. Lower notes of the Chal Veena by one Shruti.
III. Lower notes again to match specific Shrutis.
IV. Prove the 22 Shruti intervals through four successive lowerings.
(A) I, II, III, IV
(B) II, I, III, IV
(C) I, III, II, IV
(D) IV, III, II, I

120. Consider the following regarding the Raag-Raagini system:
I. It has roots in the spiritual and iconographic representation of melodies (Dhyana Mantras).
II. Hanuman Mat proposes 6 Raagas and 30 Raaginis.
III. Someshwar Mat proposes 6 Raagas and 36 Raaginis.
IV. It remains the scientifically superior classification in modern acoustic physics.
V. It personifies music into families.
Which of the above combinations are correct?
(A) I, II, III and V
(B) I, II, IV and V
(C) II, III, IV and V
(D) I, III, IV and V

121. The term 'Aad' in Indian rhythmic context mathematically corresponds to:
(A) 1.25
(B) 1.5
(C) 1.75
(D) 2.0

122. Which is not a type of ancient Jaati?
(A) Shuddha
(B) Melakarta

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171. The 'Time Theory of Raagas' attributes the evening period (sunset) to Raagas with which prominent Swara combination?
(A) Shuddha Re, Shuddha Dha
(B) Teevra Ma exclusively
(C) Komal Re, Komal Dha
(D) Komal Ga, Komal Ni

172. Which of the following is NOT considered an essential step in the Chatussarna process?
(A) Tuning two Veenas exactly identically to Shadja Gram.
(B) Lowering the strings of one Veena by one Shruti at a time.
(C) Observing the consonance of notes after each lowering.
(D) Replacing the strings with thicker gauges.

173. Match List I with List II:
List I: (Notation System)
P. Bhatkhande Paddhati
Q. Paluskar Paddhati
R. Staff Notation
S. Svara-tala System (Carnatic)
List II: (Originator)
1. V.N. Bhatkhande
2. V.D. Paluskar
3. Guido d'Arezzo
4. Purandara Dasa
(A) P-1, Q-2, R-3, S-4
(B) P-2, Q-1, R-4, S-3
(C) P-4, Q-3, R-2, S-1
(D) P-3, Q-4, R-1, S-2

174. Identify the incorrect statement concerning 'Jaati Bhed'.
(A) Shuddha Jaatis are considered original and unmixed.
(B) Vikrita Jaatis are formed by altering Shuddha Jaatis.
(C) There are a total of 7 Shuddha Jaatis.
(D) Vikrita Jaatis strictly use only 5 notes.

175. Given below are two statements, one labelled as Assertion (A) and the other as Reason (R).
Assertion (A): In modern Hindustani theory, the placement of Shrutis assigns Sa to the first Shruti rather than the fourth.
Reason (R): Modern acoustic theory measures pitch from the starting frequency of an interval, whereas ancient theory measured the interval concluding at the pitch.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

176. When an electronic DJ isolates a classical vocal track and adds modern electronic dance beats underneath it, the resulting product is best defined as a:
(A) Remix
(B) Acoustic Performance
(C) Choir Symphony
(D) Murchchhana

177. Consider the following regarding the ancient placement of Swaras on Shrutis:
I. Sa on 4th Shruti.
II. Ma on 13th Shruti.
III. Pa on 17th Shruti.
IV. Ni on 22nd Shruti.
Which of the above statement(s) is/are correct?
(A) I, II, III and IV
(B) I, III and IV
(C) II, III and IV
(D) I, II and III

178. Read the following statements and choose the correct option.
Statement I: The Shuddha scale of Carnatic music is Mayamalavagowla.
Statement II: The Shuddha scale of Hindustani music is Bilawal.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

179. Arrange the following fractions in ascending order of speed (Layakaari):
I. 5/4 (Kuad)
II. 3/2 (Aad)
III. 7/4 (Viaad)
IV. 2/1 (Dugun)
(A) I, II, III, IV

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orchestration challenging.
III. Pt. Ravi Shankar heavily experimented with orchestration.
IV. Orchestras rely entirely on improvisation without any set notation.
V. It involves varied sections of strings, winds, and percussion.
Which of the above statement(s) is/are correct?
(A) I, II, III and V
(B) I, III, IV and V
(C) II, III, IV and V
(D) I, II, IV and V

131. Which text is considered the earliest authoritative source detailing the concept of Gram and Murchchhana?
(A) Brihaddeshi
(B) Natya Shastra
(C) Sangeet Makarand
(D) Sangeet Parijat

132. Which of the following is not a recognized ancient Gram?
(A) Shadja Gram
(B) Madhyama Gram
(C) Gandhara Gram
(D) Pancham Gram

133. Match List I with List II:
List I: (Scale Term)
P. Pentatonic
Q. Hexatonic
R. Heptatonic
S. Chromatic
List II: (Notes Count)
1. 12 notes
2. 5 notes
3. 6 notes
4. 7 notes
(A) P-1, Q-2, R-3, S-4
(B) P-4, Q-3, R-2, S-1
(C) P-2, Q-3, R-4, S-1
(D) P-2, Q-1, R-4, S-3

134. Identify the incorrect statement regarding the Time Theory of Raagas.
(A) Sandhiprakash ragas are sung at dawn and dusk.
(B) Vadi Swara plays a crucial role in determining the time.
(C) Seasonal ragas like Malhar can be sung anytime during their season.
(D) Re-Dha Komal ragas are usually sung at midday.

135. Given below are two statements, one labelled as Assertion (A) and the other as Reason (R).
Assertion (A): Murchchhana is essentially a process of modulation to derive new scales.
Reason (R): By shifting the basic tonic (Sa) to a different note of the original scale, the interval structure changes, creating a new scale.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

136. A composer wants to write a rhythmic cycle that inherently feels uneven and limping. Which Taala should they choose?
(A) Teentaal
(B) Keherwa
(C) Roopak
(D) Dadra

137. Consider the following statements about Shuddha, Chhayalag, and Sankeerna:
I. Shuddha means mathematically perfect Shruti alignment.
II. Chhayalag incorporates an aesthetic glimpse of a second Raag.
III. Sankeerna is complex and requires high skill to maintain Raag identity.
IV. This classification is primarily based on melody mixture.
Which of the above statement(s) is/are correct?
(A) I, II and IV
(B) II, III and IV
(C) I, II and III
(D) I, III and IV

138. Read the following statements and choose the correct option.
Statement I: Karnatak music uses a system of 72 Melakartas derived by mathematical permutation of notes.
Statement II: Hindustani music uses exactly 72 Thaats derived in the same manner by Bhatkhande.
(A) Both Statement I and Statement II are

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188. Read the following statements regarding Raag classification and choose the correct option.
Statement I: The Shuddha, Chhayalag, and Sankeerna classification dictates how pure a Raag's melody is.
Statement II: A Sankeerna Raag is the purest form of a melody.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

189. Arrange the structural progression of a typical Khayal performance:
I. Vilambit (Slow) Alaap/Bandish
II. Bol Taans
III. Drut (Fast) Bandish
IV. Fast Taans and Jhala
(A) I, II, III, IV
(B) II, I, III, IV
(C) I, III, II, IV
(D) III, IV, I, II

190. Consider these statements about modern choir and orchestra in India:
I. All India Radio played a key role in developing Indian Orchestras (Vadya Vrinda).
II. Gandharva Mahavidyalaya pioneered choral singing in classical styles.
III. Indian choirs usually sing monophonically or in octaves.
IV. Western choirs strictly sing monophonically.
V. Fusion orchestras blend Indian melody with Western counterpoint.
Which of the above combination of statements is correct?
(A) I, II, III and V
(B) I, III, IV and V
(C) II, III, IV and V
(D) I, II, IV and V

191. What is the defining characteristic of a 'Deshi' Raag as described in ancient texts like Brihaddeshi?
(A) It strictly follows the rules of the Gandharva Veda.
(B) It pleases the hearts of the people in specific regions.
(C) It is sung only in temples.
(D) It is an instrumental-only genre.

192. Which is an exception to the rule of 22 Shrutis?
(A) It cannot be divided into exactly twelve equal semitones.
(B) Each Shruti represents a distinct microtonal pitch.
(C) Bharata demonstrated them using two Veenas.
(D) Western synthesizers automate the emulation of 22 Shrutis.

193. Match List I with List II:
List I: (Tala)
P. Teentaal
Q. Dadra
R. Roopak
S. Jhaptaal
List II: (Karnatak Equivalent/Similar)
1. Adi Tala
2. Rupaka Tala
3. Misra Chapu
4. Khanda Chapu
(A) P-2, Q-1, R-4, S-3
(B) P-1, Q-2, R-3, S-4
(C) P-4, Q-3, R-2, S-1
(D) P-3, Q-4, R-1, S-2

194. Identify the incorrect statement regarding the placement of Swaras.
(A) In modern times, Sa is conceptually placed on the 1st Shruti of its interval.
(B) This shift was primarily a change in theoretical counting, not absolute sound.
(C) In ancient times, Sa was on the 4th Shruti.
(D) The physical pitch of Sa shifted significantly to a new frequency due to this.

195. Given below are two statements, one labelled as Assertion (A) and the other as Reason (R).
Assertion (A): Fusion music often requires highly skilled musicians.
Reason (R): Combining two distinct musical systems requires a deep understanding of the grammatical rules of both to prevent auditory chaos.
(A) Both A and R are true and R is the correct explanation of A.

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(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

196. When performing 'Kuad' laya, an artist must mentally divide the rhythm to fit 5 beats into the space of:
(A) 5 beats
(B) 4 beats
(C) 2 beats
(D) 3 beats

197. Consider the following regarding the Male (Mela) classification:
I. Introduced systematically by Vidyaranya.
II. Formalized into 72 by Venkatamakhin.
III. It categorizes based on Janak (parent) and Janya (child) scales.
IV. It was never adopted in any form by Hindustani music.
Which of the above statement(s) is/are correct?
(A) I, II and IV
(B) II, III and IV
(C) I, II and III
(D) I, III and IV

198. Read the following statements regarding the 35 Taala scheme and choose the correct option.
Statement I: Karnatak music uses a rigid 35 Taala scheme based on 7 basic Taalas and 5 Jaatis.
Statement II: Hindustani music uses the exact same 35 Taala scheme.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

199. Arrange the following texts in chronological order based on their descriptions of Raag classification:
I. Natya Shastra
II. Brihaddeshi
III. Sangeet Makarand
IV. Chaturdandi Prakashika
(A) I, II, III, IV
(B) II, I, III, IV
(C) I, III, II, IV
(D) IV, III, II, I

200. Consider the following about Acoustic and Orchestra:
I. Acoustic refers to unamplified sound generation.
II. Orchestra (Vadya Vrinda) utilizes a conductor.
III. Choirs rely on polyphony or unison singing.
IV. Fusion involves merging styles.
V. Remixing is strictly limited to acoustic instruments.
Which of the above combination of statements is correct?
(A) I, II, III and IV
(B) I, III, IV and V
(C) II, III, IV and V
(D) I, II, IV and V

201. Which term describes the 'resting note' of an ancient Jaati?
(A) Graha
(B) Nyasa
(C) Amsa
(D) Apanyasa

202. Which is an exception to standard performance rules regarding 'Raag-Lakshan'?
(A) Vadi note is played frequently in a Raag.
(B) Vivadi (dissonant note) is played frequently.
(C) Samvadi is emphasized less than the Vadi note.
(D) Anuvadi notes support the melody.

203. Match List I with List II:
List I: (Scale/Thaat)
P. Kalyan Thaat
Q. Bhairavi Thaat
R. Kafi Thaat
S. Bhairav Thaat
List II: (Key Features)
1. Teevra Ma
2. All Komal (Re, Ga, Dha, Ni)
3. Komal Ga, Ni
4. Komal Re, Dha
(A) P-2, Q-1, R-4, S-3
(B) P-4, Q-3, R-2, S-1
(C) P-1, Q-2, R-3, S-4
(D) P-3, Q-4, R-1, S-2

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204. Identify the incorrect statement regarding 'Layakaari'.
(A) Dugun is exactly twice the base tempo.
(B) Tigun requires 3 notes per matra.
(C) Viaad represents a simple 2:1 ratio.
(D) Chaugun requires 4 notes per matra.

205. Given below are two statements, one labelled as Assertion (A) and the other as Reason (R).
Assertion (A): Raag-Raagini classification was highly subjective and aesthetic rather than scientific.
Reason (R): Different schools (Mats) like Hanuman Mat and Someshwar Mat had conflicting lists of Raagas and Raaginis.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

206. A student analyzes a composition and notes that it begins from the 12th beat of Teentaal. This starting point is academically termed:
(A) Anagata Graha
(B) Ateet Graha
(C) Sama Graha
(D) Vishama Graha

207. Consider the following regarding the merits and demerits of a Gayak:
I. Shravaka (loud/resonant voice) is a merit.
II. Kaki (crow-like voice) is a demerit.
III. Tumbaki (puffing cheeks) is a demerit.
IV. Sthanaka (steady posture) is a merit.
Which of the above statement(s) is/are correctly classified?
(A) Kaki (crow-like voice) is a demerit.
(A) I, II, III and IV
(B) II, III and IV
(C) I, III and IV
(D) I, II, III and IV

208. Read the following statements and choose the correct option.
Statement I: In Western notation, a 'Flat' symbol lowers a note by one semitone.
Statement II: In Hindustani notation (Bhatkhande), a horizontal line under a note indicates it is lowered (Komal).
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

209. Arrange the mathematical ratios of these Layakaaris in descending order (Fastest to Slowest):
I. Viaad
II. Aad
III. Kuad
IV. Dugun
(A) I, II, III, IV
(B) IV, I, II, III
(C) IV, II, I, III
(D) I, IV, II, III

210. Consider the following statements about Remixing and Fusion:
I. Remixing primarily alters the rhythm track or instrumentation of a pre-recorded song.
II. Fusion brings together different musical traditions live or in studio.
III. Remixing destroys the original vocal track completely.
IV. Both genres heavily rely on modern studio technology.
V. Fusion was popularized globally by artists like Pt. Ravi Shankar.
Which of the above statement(s) is/are correct?
(A) I, II, IV and V
(B) I, III, IV and V
(C) II, III, IV and V
(D) I, II, III and V

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211. In the context of Sangeet Utpatti, 'Nada' is conceptually divided into:
(A) Shuddha and Vikrit
(B) Ahata and Anahata
(C) Gram and Murchchhana
(D) Vadi and Samvadi

212. Which of the following is an exception to the strict adherence of Thaat classification?
(A) Raagas must belong to a parent Thaat.
(B) Thaats must have 7 notes.
(C) Thaats are primarily considered to be

theoretical scales.
(D) Raagas are forbidden from using aesthetic Vivadi Swaras.

213. Match List I with List II:
List I: (Time Category)
P. Morning (Sandhiprakash)
Q. Night (First Quarter)
R. Midnight
S. Pre-dawn
List II: (Example Raag)
1. Bhairav
2. Yaman
3. Malkauns
4. Lalit
(A) P-1, Q-2, R-3, S-4
(B) P-2, Q-1, R-4, S-3
(C) P-4, Q-3, R-2, S-1
(D) P-3, Q-4, R-1, S-2

214. Identify the incorrect statement about Karnatak Taalas.
(A) Laghu changes its beat count based on the Jaati.
(B) Dhrutam is always 2 beats.
(C) Laghu is always exactly 4 beats.
(D) Anudhrutam is always 1 beat.

215. Given below are two statements, one labelled as Assertion (A) and the other as Reason (R).
Assertion (A): The Western 'Chromatic Scale' contains 12 equal semitones.
Reason (R): This equal temperament system perfectly aligns with the exact microtonal Shruti intervals of Indian classical music.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

216. During a performance, an artist seamlessly blends elements of Jazz harmony on a piano with a classical Hindustani Tarana. This specific cross-genre synthesis is categorized as:
(A) Remix
(B) Fusion
(C) Pure Classical
(D) Acoustic Choral

217. Consider the following regarding the ancient placement of Swaras on Shrutis:
I. Sa on 4th Shruti.
II. Ma on 13th Shruti.
III. Pa on 17th Shruti.
IV. Ni on 22nd Shruti.
Which of the above statement(s) is/are correct?
(A) I, II, III and IV
(B) I, III and IV
(C) II, III and IV
(D) I, II and III

218. Read the following statements and choose the correct option.
Statement I: The Bhatkhande notation system indicates the Taar Saptak with a dot placed above the note.
Statement II: The Paluskar notation system indicates the Taar Saptak with a dot placed above the note.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

219. Arrange the structural progression of a Karnatak Pallavi performance:
I. Pallavi
II. Anupallavi
III. Charanam
(A) I, II, III
(B) II, I, III
(C) I, III, II
(D) III, II, I

220. Consider the following statements about Murchchhana and Gram:
I. Murchchhana helps in deriving new scales.
II. Gram provides the fundamental Shruti structure.
III. Both concepts are irrelevant today.
IV. Murchchhana relies on changing the starting note (tonic).
V. Murchchhana strictly uses 5 notes.
Which of the above combination of statements is correct?
(A) I, II and IV

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(B) I, III and V
(C) II, III and IV
(D) I, II and V

221. 'Amsa' in ancient musicology is synonymous with which modern concept?
(A) Samvadi Swara
(B) Vadi Swara
(C) Anuvadi Swara
(D) Vivadi Swara

222. Which of the following is NOT a type of Raag in the Thaat classification?
(A) Ashray Raag (Parent Raag)
(B) Gram Raag (Ancient regional Raag)
(C) Janya Raag (Derived Raag)
(D) Sandhiprakash Raag (Time-based category within Thaats)

223. Match List I with List II:
List I: (Tala)
P. Teentaal
Q. Jhaptaal
R. Dadra
S. Roopak
List II: (Number of Vibhags / Divisions)
1. 4 Vibhags
2. 4 Vibhags (2-3-2-3)
3. 2 Vibhags
4. 3 Vibhags
(A) P-1, Q-2, R-3, S-4
(B) P-1, Q-3, R-2, S-4
(C) P-4, Q-3, R-2, S-1
(D) P-2, Q-4, R-1, S-3

224. Identify the incorrect pair regarding ancient Demerits (Doshas) of a singer:
(A) Sandashta - Biting teeth
(B) Bhita - Fearful
(C) Karabha - Camel-like neck
(D) Kaki - Crow-like voice

225. Given below are two statements, one labelled as Assertion (A) and the other as Reason (R).
Assertion (A): Raag-Raagini classification was highly subjective and aesthetic rather than scientific.
Reason (R): Different schools (Mats) had conflicting lists of Raagas and Raaginis.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

226. If a musician applies 'Viaad' laya to a 4-beat cycle, how many beats are mathematically executed in that cycle?
(A) 5
(B) 6
(C) 8
(D) 7

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227. Consider the following regarding the Time Theory of Raagas:
I. Poorvang Vadi Raagas are sung between 12 Noon and 12 Midnight.
II. Uttarang Vadi Raagas are sung between 12 Midnight and 12 Noon.
III. Ma is known as the Adhvadarshak Swara (Time-indicating note).
IV. Time theory is purely a modern 20th-century invention.
Which of the above statement(s) is/are correct?
(A) I, II and III
(B) I, II and IV
(C) II, III and IV
(D) I, III and IV

228. Read the following statements regarding the Choir and choose the correct option.
Statement I: The concept of a 'Choir' originated in Western liturgical (church) music.
Statement II: Indian classical music has always traditionally favored massive polyphonic choirs over solo performances.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

229. Arrange the following Taalas in chronological order of their typical presentation tempo in a classical concert (Slowest to Fastest):
I. Vilambit Ektaal
II. Madhya Laya Teentaal
III. Drut Teentaal

(B) Aad
(C) Dugun
(D) Viaad

247. Consider the following regarding the ancient Shruti system:
I. 22 Shrutis in an octave.
II. Grams were based on Shruti intervals.
III. Chatussarna was the experiment to prove Shrutis.
IV. All Shrutis are equidistant mathematically.
Which of the above statement(s) is/are correct?
(A) I, II and III
(B) I, II and IV
(C) II, III and IV
(D) I, III and IV

248. Read the following statements regarding Acoustic music and choose the correct option.
Statement I: Acoustic music specifically avoids electronic synthesis and MIDI instruments.
Statement II: A traditional Sitar performance without a microphone is an example of Acoustic music.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

249. Arrange the chronological evolution of note categorization systems:
I. Gram
II. Murchchhana
III. Male (Mela)
IV. Thaat
(A) II, I, III, IV
(B) I, III, II, IV
(C) I, II, III, IV
(D) IV, III, II, I

250. Consider the following aspects of Hindustani Notation:
I. Bhatkhande Paddhati is the most widely used system today.
II. Paluskar Paddhati is primarily used in Gandharva Mahavidyalaya.
III. Western Staff notation is heavily utilized for transcribing pure Alaap.
IV. Notation serves as a prescriptive tool rather than a purely descriptive one in Indian tradition.
V. Khali is denoted by '0' in Bhatkhande system.
Which of the above combination of statements is correct?
(A) I, II, IV and V
(B) I, III, IV and V
(C) II, III, IV and V
(D) I, II, III and V

Direction : Please read the following source carefully.

In an academic symposium evaluating the theoretical foundations of Sangeet Utpatti, researchers presented a case study delineating the evolutionary trajectory of musical origins. The analysis focused on the structural divergence and convergence between Indian and Western musical scales. Within this framework, scholars critically examined how the foundational tenets of sound generation and interval mapping establish a distinct architectural model in the Indian context compared to the standardized harmonic progressions prevalent in Western scales. By evaluating the historical emergence of these scales, the session underscored the necessity of understanding Sangeet Utpatti not merely as a mythological or historical anecdote, but as a systematic formalization of sonic parameters. The comparative study illustrated that while Western scales rely heavily on equal temperament and standardized tonal structures, Indian musical scales are deeply rooted in the nuanced continuum of microtonal intervals. This acoustic phenomenon necessitates a sophisticated comprehension of both systems. The researchers concluded that mastering the theoretical components of Sangeet Utpatti significantly enhances the analytical capabilities required to decode the complex interval relationships intrinsic to both Indian and Western musical scales in applied theory.

Based on the above source, attempt the following five questions.

251. According to the symposium's case study, what does the concept of Sangeet Utpatti systematically formalize?

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beats in the time of 4 (Sawa-gun).
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

239. Arrange the sequential steps of deriving a new scale using Murchchhana on a Veena:
I. Tune the Veena to a standard base Gram (e.g., Shadja Gram).
II. Shift the conceptual Sa (tonic) to the Re (Rishabh) string.
III. Play the strings sequentially treating the new string as Sa.
IV. Observe the new interval pattern resulting in a new scale.
(A) I, II, III, IV
(B) II, I, III, IV
(C) I, III, II, IV
(D) IV, III, II, I

240. Consider the following about Orchestration (Vadya Vrinda):
I. It involves multiple instruments playing together.
II. It requires a composed score or strict arrangement.
III. It historically lacked harmonic chords in Indian tradition.
IV. It always requires electronic amplification.
V. It is led by a conductor/director.
Which of the above statement(s) is/are correct?
(A) I, III, IV and V
(B) I, II, III and V
(C) II, III, IV and V
(D) I, II, IV and V

241. What is the fundamental difference between 'Gram Raag' and 'Deshi Raag'?
(A) Gram Raagas are of Western origin; Deshi Raagas are purely Indian.
(B) Gram Raagas used 5 notes; Deshi used 7.
(C) Gram Raagas were purely instrumental.
(D) Gram Raagas were ancient/strict; Deshi were regional/flexible.

242. Which of the following is NOT a feature of the Western Major Scale?
(A) It maps perfectly to Bhairavi Thaat.
(B) It has 7 notes.
(C) It contains two semitone intervals.
(D) It is a diatonic scale.

243. Match List I with List II:
List I: (Swara Variant in Hindustani)
P. Komal Rishabh
Q. Komal Gandhar
R. Komal Dhaivat
S. Komal Nishad
List II: (Karnatak Equivalent)
1. Shuddha Rishabha
2. Sadharana Gandhara
3. Shuddha Dhaivata
4. Kaisiki Nishada
(A) P-4, Q-3, R-2, S-1
(B) P-3, Q-4, R-1, S-2
(C) P-1, Q-2, R-3, S-4
(D) P-2, Q-1, R-4, S-3

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244. Identify the incorrect statement regarding the 'Merits' (Gunas) of a Vocalist according to Sangeet Ratnakar.
(A) A voice that is naturally sweet (Madhura).
(B) Ability to sustain notes with stable breath.
(C) Deep knowledge of Raag and Taal frameworks.
(D) Exaggerated physical gestures to convey rhythm.

245. Given below are two statements, one labelled as Assertion (A) and the other as Reason (R).
Assertion (A): Madhyama is called the 'Adhvadarshak Swara' (Time-indicator note).
Reason (R): The transition from Shuddha Ma to Teevra Ma signifies the transition from daytime ragas to evening/night ragas.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

246. An artist effectively applies a specific rhythmic ratio that fits 7 strokes evenly within a 4-beat cycle. This skill is technically termed:
(A) Kuad

(A) I, II, III
(B) II, I, III
(C) I, III, II
(D) III, II, I

230. Consider the features of Sankeerna Raagas:
I. They involve a complex mixture of ragas.
II. They require great expertise to maintain aesthetic balance.
III. Raag Piloo often exhibits Sankeerna characteristics.
IV. They strictly adhere to a single Thaat's rules without deviation.
V. They are identical to Shuddha Raagas.
Which of the above statement(s) is/are correct?
(A) I, II and III
(B) I, III and IV
(C) II, III and IV
(D) I, II and IV

231. The ancient term 'Nyasa' refers to:
(A) Starting note
(B) Most frequent note
(C) Omitted note
(D) Ending/resting note

232. Which is NOT a recognized method of deriving scales in Indian music?
(A) Thaat System
(B) Melakarta System
(C) Harmonic Progression
(D) Murchchhana

233. Match List I with List II:
List I: (Text)
P. Natya Shastra
Q. Brihaddeshi
R. Sangeet Ratnakar
S. Chaturdandi Prakashika
List II: (Key Concept Discussed)
1. Chatussarna & 22 Shrutis
2. Deshi Raag detailed definition
3. Extensive 13th-century documentation
4. 72 Melakarta system
(A) P-1, Q-2, R-3, S-4
(B) P-2, Q-1, R-4, S-3
(C) P-4, Q-3, R-2, S-1
(D) P-3, Q-4, R-1, S-2

234. Identify the incorrect statement about the 'Choir' in a modern Indian context.
(A) Gandharva Choir is a famous example of an Indian choir.
(B) They mostly focus on unison or octave-separated singing of classical pieces.
(C) They often sing polyphonic harmonies similar to Western choirs.
(D) The concept is a modern adaptation in Indian music.

235. Given below are two statements, one labelled as Assertion (A) and the other as Reason (R).
Assertion (A): Hindustani classical music utilizes 10 principal Thaats as parent scales.
Reason (R): These 10 Thaats comprehensively cover every single possible Raag mathematically possible in the 12-tone system.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

236. A composer intentionally alters a popular Hindustani track by overlaying a deep bass electronic beat and synthesizing the vocal pitch. This represents:
(A) A Cappella
(B) Remix
(C) Acoustic Music
(D) Margi Sangeet

237. Consider the following about Karnatak names for Hindustani Raagas:
I. Jog is Nata.
II. Bhopali is Mohanam.
III. Malkauns is Hindolam.
IV. Yaman is Kalyani.
Which of the above statement(s) is/are correctly paired?
(A) I, II, III and IV
(B) II, III and IV
(C) I, III and IV
(D) I, II and IV

238. Read the following statements regarding Layakaari and choose the correct option.
Statement I: The 'Aad' laya mathematically implies performing 3 beats in the time of 2 (Dedh-gun).
Statement II: 'Kuad' laya means performing 5

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(A) The exclusive history of Western harmonies
(B) The parameters of sonic generation
(C) The purely mythological origins of sound
(D) The standardization of modern instruments

252. What fundamental characteristic primarily distinguishes Indian musical scales from Western scales in the study?
(A) Nuanced continuum of microtonal intervals
(B) Rigid reliance on standardized harmonic and tonal progressions
(C) Absolute dependency on systems of strict equal temperament
(D) Complete avoidance of the complex interval relationships

253. How are Western musical scales described within the comparative analysis?
(A) Primarily rooted in microtonal and sonic fluctuations
(B) Totally lacking any formal and systematic mapping systems
(C) Equal temperament and standardized tonal structures
(D) Derived exclusively from ancient and mythological stories

254. What does mastering the theoretical components of Sangeet Utpatti enhance, according to the researchers?
(A) Ability to ignore Western standardized structures entirely
(B) Mythological interpretation of historical musical anecdotes
(C) Rigid enforcement of the standardized harmonic progressions
(D) Capabilities to decode complex interval relationships

255. Why did the scholars emphasize that Sangeet Utpatti should not be viewed merely as an anecdote?
(A) Because it acts as an arbitrary classification of ancient sounds
(B) Because it strictly dictates modern Western harmonic practices
(C) Because it represents a systematic formalization of sonic parameters
(D) Because it eliminates the need for understanding microtonal intervals

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Direction : Please read the following source carefully.

During an intensive workshop on applied Hindustani theory, musicologists engaged in a detailed study of Gram, Murchchhana, and Chatussarna to decode ancient musical structures. The case study focused on reconstructing the primal scales by utilizing Chatussarna as a methodological tool to demonstrate the exact intervals of shrutis. This practical demonstration highlighted how a base Gram serves as the fundamental framework from which various Murchchhanas are derived through the sequential shifting of the tonic note. Consequently, the derived Murchchhanas directly influence the formulation of Jaati Lakshana and Jaati Bhed. The researchers observed that Jaati Lakshana provides the essential characteristics required to identify specific melodic entities, while Jaati Bhed outlines the intricate variations within these classifications. By meticulously applying the Chatussarna process, the scholars successfully validated the mathematical precision underlying the ancient division of notes. The study demonstrated that the interdependent relationship between Gram, Murchchhana, and Jaati classifications forms the bedrock of subsequent melodic evolution. This intricate system of ancient melodic categorization ultimately paved the way for the development of more complex structures in later theoretical frameworks.

Based on the above source, attempt the following five questions.

256. What was utilized as a methodological tool to demonstrate the exact intervals of shrutis?
(A) Jaati Bhed
(B) Chatussarna
(C) Jaati Lakshana
(D) Sequential shifting

257. According to the source, how are various Murchchhanas derived?
(A) By altering the exact intervals of the shrutis randomly
(B) By replacing fundamental frameworks with Jaati Lakshana
(C) Through elimination of complex structures in later theories
(D) By sequential shifting of the tonic from a base Gram

258. In the context of ancient melodic categorization, what role does Jaati Lakshana play?
(A) Provides characteristics to identify specific melodic entities
(B) Outlines the intricate variations within specific classifications
(C) Serves as the primary framework used for deriving Murchchhanas
(D) Replaces Chatussarna as the mathematical tool for note division

259. What did the meticulous application of the Chatussarna process successfully validate?
(A) The elimination of Jaati classifications
(B) The irrelevance of Gram in deriving modern scales
(C) The mathematical precision of the ancient division of notes
(D) The unpredictability of the sequential shifting of the tonic

260. Which elements form the bedrock of subsequent melodic evolution according to the study?
(A) Interdependent Gram, Murchchhana, and Jaati relationships
(B) Exclusive separation of Chatussarna from Jaati Bhed categories
(C) Independent functioning of the modern complex music frameworks
(D) Random shifting of tonic notes outside of the Gram framework

Direction : Please read the following source carefully.

A critical review published in a musicological journal presented a comprehensive evaluation of the concept of Raag alongside an in-depth analysis of Raag-Lakshan. The research case evaluated how a mere collection of notes transitions into a formalized Raag through the strict adherence to defined characteristics. According to the study, Raag-Lakshan encompasses the essential structural and aesthetic rules that govern melodic progression, ensuring that each musical entity maintains its distinct identity. The researchers emphasized that the concept of Raag is intrinsically tied to these precise rules, which dictate the prominent notes, ascending and descending patterns, and specific phrasing. Through a detailed analysis of various contemporary performances, the scholars demonstrated that any deviation from the established Raag-Lakshan immediately dilutes the core identity of the melody. The findings argued that the theoretical codification of these characteristics is vital for both pedagogy and performance practice. Ultimately, the systematic application of Raag-Lakshan ensures the preservation of melodic purity while simultaneously providing an architectural framework within which the performing artist can explore complex improvisational dimensions.
Based on the above source, attempt the following five questions.

261. How does a mere collection of notes transition into a formalized Raag?
(A) By ignoring specific structural and aesthetic rules
(B) By removing prominent notes from the descending patterns
(C) Through continuous deviations from establishing phrases
(D) Through the strict adherence to defined characteristics

262. What does Raag-Lakshan encompass according to the research case?
(A) Only the aesthetic improvisations of the performing artist
(B) Essential rules governing melodic progression
(C) Historical timeline of when a specific melody was created
(D) A random assortment of notes without specific phrasing

263. What consequence occurs when a performance deviates from the established Raag-Lakshan?
(A) It creates a new formalized Raag immediately
(B) It enhances the core structural purity of the melody
(C) It immediately dilutes the core identity of the melody
(D) It provides a rigid architectural framework for pedagogy

264. What elements are dictated by the precise rules associated with the concept of Raag?
(A) Rhythmic cycles exclusively utilized in contemporary performance
(B) Historical and mythological origins of

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diverse musical entities
(C) Total elimination of any complex improvisational dimensions
(D) Prominent notes, ascending/descending patterns, and phrasing

265. What dual purpose does the systematic application of Raag-Lakshan serve for an artist?
(A) Preserves melodic purity while allowing for improvisation
(B) Eliminates pedagogy while enhancing a mere note collection
(C) Restricts performance practice while enforcing arbitrary rules
(D) Dilutes core identity while preventing improvisational exploration

Direction : Please read the following source carefully.

In a university seminar dedicated to the structural taxonomy of Hindustani music, scholars examined multiple systems of Raag classification to understand historical and modern methodologies. The primary focus was on tracing the transition from the ancient Gram Raag and Deshi Raag classification to more contemporary models. The case study highlighted how the Gram Raag system eventually gave way to the Deshi Raag classification as regional variations gained prominence. Following this historical overview, the discourse shifted to the Male Raag classification, a system that fundamentally organizes melodies based on primary parent scales. The scholars then conducted a comparative analysis with the Thaat Raag classification, which remains highly influential in modern Hindustani applied theory. By evaluating the structural parameters of the Thaat Raag classification, researchers demonstrated how current pedagogical frameworks systematically group diverse melodies under specific parent scales. The session concluded that understanding the evolution from Gram Raag and Deshi Raag to Male and Thaat Raag classifications provides essential insights into how melodic taxonomy has structurally adapted over centuries to accommodate the growing complexity of the musical repertoire.

Based on the above source, attempt the following five questions.

266. What caused the Gram Raag system to eventually give way to the Deshi Raag classification?
(A) The decline of structured pedagogical frameworks
(B) The prominence gained by regional variations
(C) The immediate adoption of the Male Raag classification
(D) The elimination of primary parent scales in ancient music

267. How does the Male Raag classification fundamentally organize melodies?
(A) Based on ancient historical timelines
(B) Based on primary parent scales
(C) Based on random structural parameters
(D) Based on specific regional geographical locations

268. Which classification system remains highly influential in modern Hindustani applied theory?
(A) Thaat Raag classification
(B) Gram Raag classification
(C) Deshi Raag classification
(D) Regional Raag classification

269. How do current pedagogical frameworks systematically group diverse melodies according to the Thaat Raag classification?
(A) Based purely on regional variations
(B) By ignoring structural taxonomy entirely
(C) Under specific parent scales
(D) Through the exclusive use of the ancient Gram Raag model

270. What is the overarching conclusion drawn regarding the evolution of Raag classifications?
(A) Ancient models are completely irrelevant to modern taxonomy
(B) Structural parameters remained entirely unchanged over time
(C) Failure of modern theory to organize diverse melodies well
(D) Melodic taxonomy structurally adapted for repertoire complexity

Direction : Please read the following source carefully.

A dedicated archival research project recently investigated several distinct systems of melodic

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provide a comprehensive visual representation of musical performance for students.

28. (A) Fusion
Fusion music is created when elements from different musical cultures are combined to form a new sound. In this scenario, the replacement of a traditional Indian percussion instrument with a Western drum kit, while maintaining classical Raag rules on the Sitar, exemplifies this blending. This approach allows musicians to explore new textures while respecting the melodic integrity of the Raag.

29. (C) I, II, III, IV
Taalas in Hindustani music are categorized by the total number of beats, or Matras, they contain. Dadra is a six-beat cycle, while Roopak consists of seven beats. Keherwa is an eight-beat cycle commonly used in light classical music. Teentaal is the most prominent sixteen-beat cycle. Arranging these in increasing order results in the sequence of six, seven, eight, and sixteen beats.

30. (A) I, II, III and IV
A Murchchhana is an ordered ascent and descent of seven notes derived from a Gram by shifting the starting note. Each of the three ancient Grams produces seven Murchchhanas, totaling twenty-one. This process allows musicians to establish new tonal centers and explore different scale structures. Similar principles exist in Western music theory under the concept of modes, demonstrating their universal relevance.

31. (D) 7/4 or 1.75 times the basic speed
Viaad laya is an advanced rhythmic concept in Indian music where seven notes are rendered in the time span typically allotted to four beats. This creates a fractional ratio of seven to four, or one point seven five times the base tempo. It is considered a complex Layakaari that requires significant mastery of pulse and timing to execute accurately during a performance.

32. (C) Statement I is correct but Statement II is incorrect
The equally tempered scale is a Western tuning system that divides an octave into twelve equal semitones, facilitating modulation across keys. While this system is used for instruments like the piano or harmonium, Indian classical music relies on natural tuning and microtonal intervals known as Shrutis. These Shrutis are not equally spaced, allowing for the precise intonation required for different ragas.

33. (B) P-3, Q-1, R-4, S-2
The Time Theory of Raagas assigns specific melodies to different periods of the day. Bhairav is a morning Raag, while Bhimpalasi is traditionally performed during the afternoon. Yaman is a prominent evening melody sung after sunset. Malkauns, a solemn pentatonic Raag, is designated for the late-night hours. These associations are based on the notes used and the mood they create.

34. (D) It restricts scales to only 5 notes.
The Mela or Melakarta classification system was developed by scholars such as Pt. Vidyaranya and later refined by Venkatamakhin to organize ragas based on parent scales. These parent scales, or Melas, must contain all seven notes of the octave in sequential order. Suggesting that the system restricts scales to only five notes is incorrect, as pentatonic scales are considered derived Janya ragas.

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35. (A) Both A and R are true and R is the correct explanation of A.
Raag Bhairavi is theoretically classified as a morning melody due to its note structure. However, in modern practice, it has become the traditional concluding piece for almost all Hindustani classical concerts. This is because the Raag possesses a universal emotional appeal and a historical status that signals the end of a gathering, regardless of the actual clock time of the performance.

36. (B) A Cappella Choir
An a cappella choir consists of a group of vocalists who sing multiple harmonized parts without the accompaniment of musical instruments. This Western concept focuses on the human voice's ability to provide both melody and rhythmic foundation. Unlike monophonic Indian choral singing, this style relies on polyphony, where different voice groups sing independent but complementary lines to create a rich texture.

the placement of shuddha and vikrit swaras on shruties directly impacted the psychological and acoustic efficacy of the time theory of Raagas. By examining these historical tuning modifications, the study concluded that the temporal impact of a performance is fundamentally reliant on the accurate mathematical alignment of these evolving microtonal intervals.

Based on the above source, attempt the following five questions.

276. What does the theoretical model in the symposium integrate with the evolving placement of swaras on shruties?
(A) The time theory of Raagas
(B) The geographical origin of specific instruments
(C) The rhythmic subdivisions of contemporary choirs
(D) The lyrical content of medieval poetry

277. How does the time theory of Raagas relate to musical notes in the provided case study?
(A) It randomly assigns notes without concerning the time of day
(B) It ensures that shuddha swaras are completely eliminated
(C) It standardizes performance length regardless of the hour
(D) Precise intonation of notes for specific times of day

278. During which historical period did the ancient method of placing swaras undergo significant structural modifications?
(A) The Pre-historic period
(B) The Medieval period
(C) The Modern period
(D) The Future standardized period

279. According to the scholars, what did the historical shifts in swara placements directly impact?
(A) Physical design of modern percussion instruments
(B) Economic structure of medieval musical ensembles
(C) Psychological and acoustic efficacy of time theory
(D) Exclusive transition to standardized temperament

280. What is the temporal impact of a performance fundamentally reliant upon, according to the study's conclusion?
(A) The abandonment of microtonal intervals in favor of whole notes
(B) The strict avoidance of the time theory of Raagas in modern periods
(C) The static nature of tuning conventions across all historical epochs
(D) The accurate mathematical alignment of evolving microtonal intervals

Direction : Please read the following source carefully.

An academic committee tasked with standardizing music curriculum conducted an exhaustive review of the notation systems of Hindustani, Karnataka, and Western music. The primary objective was to accurately document the description of popular Raagas and Taalas using these diverse scripting methods. The case study involved transcribing a complex rhythmic and melodic composition to highlight the structural differences among the three notation systems. Researchers observed that while the notation systems of Hindustani and Karnataka music utilize specific symbols to indicate intricate ornamentations and cyclical rhythmic divisions, Western notation emphasizes staff-based harmonic alignment and precise durational values. The study highlighted that the accurate description of popular Raagas and Taalas often requires a highly nuanced approach that pure Western notation struggles to capture without extensive supplementary symbols. By evaluating the transcription of key melodic phrases and rhythmic cycles, the scholars deduced that the indigenous notation systems of Hindustani and Karnataka music are structurally superior for preserving the microtonal and cyclical essence required for the authentic description of popular Raagas and Taalas in applied theory.

Based on the above source, attempt the following five questions.

281. What was the primary objective of the academic committee's review of the diverse notation systems?
(A) Accurate documentation of popular Raagas and Taalas
(B) To replace Hindustani notation with Western staff symbols

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(C) Complete disappearance of Karnatak names in modern contexts
(D) Failure of comparative musicology to evaluate structures

295. What is the ultimate benefit of rigorous engagement with comparative studies of these two systems?
(A) It restricts the practitioner strictly to regional shows
(B) It nullifies the practical application of swaras/Taalas
(C) It improves the understanding of pan-Indian landscapes
(D) It isolates Hindustani Ragas from regional adaptations

Direction : Please read the following source carefully.

An advanced rhythmic workshop focused heavily on the applied knowledge of different Layakaaries to test the metrical proficiency of percussionists. The case study involved a complex temporal exercise requiring performers to seamlessly transition between specific rhythmic fractions over a steady foundational pulse. Researchers documented the execution of straightforward multiples, specifically evaluating the precise rendering of dugun, Tigun, and Chaugun within a strict cyclical boundary. Following this assessment, the performance parameters were significantly escalated to incorporate intricate fractional divisions. The scholars meticulously analyzed the structural execution of Aad, Kuad, and Viaad, observing how these asymmetric rhythmic manipulations challenged the performers' internal metronomic stability. The study highlighted that while dugun, Tigun, and Chaugun develop foundational speed and subdivisions, the mastery of Aad, Kuad, and Viaad is essential for executing highly syncopated and off-beat phrasing. The rigorous evaluation concluded that a comprehensive knowledge of different Layakaaries is paramount for rhythmic mastery, and the ability to fluently navigate between straightforward multiples and complex fractional divisions ultimately defines the highest echelon of structural competency in applied theory.

Based on the above source, attempt the following five questions.

296. What was evaluated during the execution of straightforward multiples in the rhythmic workshop?
(A) The asymmetrical structural manipulations of Aad and Kuad
(B) The melodic intonation of cyclical variations
(C) The abandonment of a steady foundational pulse
(D) The precise rendering of dugun, Tigun, and Chaugun

297. Which rhythmic fractions were observed to challenge the performers' internal metronomic stability due to asymmetric manipulations?
(A) Aad, Kuad, and Viaad
(B) Only dugun and Tigun
(C) Chaugun and dugun
(D) The foundational steady pulse itself

298. According to the study, what do dugun, Tigun, and Chaugun primarily develop?
(A) Highly syncopated and off-beat phrasing
(B) Foundational speed and subdivisions
(C) The inability to sustain a steady temporal exercise
(D) Random metric instability in classical theory

299. For what specific purpose is the mastery of Aad, Kuad, and Viaad deemed essential?
(A) For simplifying the cyclical boundaries of percussion
(B) For executing highly syncopated and off-beat phrasing
(C) For focusing solely on straightforward melodic multiples
(D) For avoiding intricate fractional divisions entirely

300. What ultimately defines the highest echelon of structural competency in applied rhythmic theory?
(A) Navigating between multiples and fractional divisions
(B) The ability to play at foundational speeds without any variation
(C) The exclusive execution of symmetric divisions like the Chaugun
(D) The elimination of distinct Layakaaries from rhythmic practices

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(B) A flexible approach to phrasing
(C) Precise foundational breath control
(D) A strict adherence to purely acoustic resonance

289. What did the scholars conclude regarding the traditional merits and demerits of a vocalist?
(A) They are entirely irrelevant in any collaborative setting
(B) They must be used only in traditional acoustic settings
(C) They prevent vocalists from participating in any choir
(D) They must be adapted to meet modern structural demands

290. In the context of the study, what is considered a notable demerit of the classically trained vocalist?
(A) Inability to adapt to rigid rhythmic grids
(B) Exceptional and high levels of tonal accuracy
(C) Superior resonance in specific acoustic settings
(D) Solidified and fundamental vocal power/ prowess

Direction : Please read the following source carefully.

In an intensive comparative musicology seminar, researchers presented their findings on the comparative studies of Hindustani and Karnatak swaras and Taalas to bridge regional theoretical gaps. The case study systematically aligned the two systems, mapping the identical and divergent pitch values to establish a comprehensive framework of swaras. The scholars subsequently extended this methodology to a structural analysis of cyclical rhythms, performing detailed comparative studies of Hindustani and Karnatak Taalas to highlight foundational mathematical similarities. Furthermore, the session explored the practical application of these comparative studies by identifying the Karnatak names of popular Hindustani Ragas. The research demonstrated that recognizing the Karnatak names of popular Hindustani Ragas enables practitioners to execute cross-system adaptations with greater structural integrity. By evaluating specific scales that share identical swara structures but utilize completely different regional terminologies, the study underscored the necessity of comparative theoretical knowledge. Ultimately, the scholars concluded that a rigorous engagement with the comparative studies of Hindustani and Karnatak swaras and Taalas drastically improves an analytical understanding of the broader pan-Indian musical landscape.

Based on the above source, attempt the following five questions.

291. What was the primary goal of aligning the two systems and mapping pitch values in the seminar?
(A) To eliminate divergent pitch values entirely
(B) To discard Karnatak terminology in favor of Hindustani terms
(C) To establish a comprehensive framework of swaras bridging regional gaps
(D) To prove that the two systems share absolutely no foundational similarities

292. What did the comparative studies of Hindustani and Karnatak Taalas highlight?
(A) Mathematical similarities in cyclical rhythms
(B) The absolute irrelevance of mathematical cycles
(C) The superior complexity of Western staff notation
(D) Inability to map rhythmic structures across regions

293. According to the research, what does recognizing the Karnatak names of popular Hindustani Ragas enable practitioners to do?
(A) Ignore the structural integrity of both systems
(B) Eliminate the use of specific cyclical rhythm structures
(C) Focus exclusively on divergent pitch values instead of identical ones
(D) Execute cross-system adaptations with greater structural integrity

294. What phenomenon underscored the necessity of comparative theoretical knowledge in the study?
(A) Melodies with different swaras but sharing identical names
(B) Scales with identical swaras but different terminologies

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existing knowledge. Finally, Pt. Ahobal's Sangeet Parijat appeared in the seventeenth century, documenting further theoretical developments.

10. (A) I, II, III and IV
Throughout history, various systems have categorized Indian melodies, starting with the ancient Gram-Raag method. The medieval Raag-Raagini system assigned gendered themes to musical structures, while the Southern Melakarta system organized seventy-two parent scales. In the modern era, Pt. V.N. Bhatkhande popularized the Thaat-Raag classification in Northern India. Raagang classification identifies ragas by their specific, recognizable melodic phrases.

11. (D) Pakad
In Hindustani classical music, every Raag possesses a unique melodic identity that allows listeners to distinguish it from others. This identity is encapsulated in a brief, distinctive cluster of notes known as a Pakad. By rendering this catchphrase, a performer can immediately establish the specific mood and grammatical structure of the Raag during the beginning of a performance.

12. (B) A Raag using a foreign note for aesthetic appeal.
Ancient classifications divide melodies into three categories based on purity. A Shuddha Raag remains entirely unmixed and strictly follows its original scale. Chhayalag Raagas incorporate elements or shadows of another melody. However, any Raag that utilizes an occasional foreign note for enhanced aesthetic appeal or emotional depth deviates from the pure form, acting as an exception to the strict Shuddha category.

13. (C) P-3, Q-1, R-2, S-4
Shuddha Raagas are those that maintain a pure scale without any external influence. Chhayalag Raagas are formed by mixing the characteristics of two different melodies. Sankeerna Raagas represent more complex blends involving three or more distinct melodic types. The Raag-Raagini system is a family-based classification that assigns marital and filial relationships to musical structures to illustrate their emotional connections.

14. (D) Because the Thaat system failed to group ragas with similar melodic phrases.
Pt. Narayan Vaman Khare proposed the Raagang classification system as an alternative to the Thaat system. He argued that the Thaat system, while mathematically efficient, often grouped ragas together based on scale alone without considering their actual melodic behavior. Raagang classification focuses on grouping ragas that share similar core phrases or Angs, which more accurately reflects practical performance traditions.

15. (B) Both A and R are true but R is not the correct explanation of A.
Poorvang Vadi Raagas are those where the most dominant note, the Vadi, is situated in the lower tetrachord. Such ragas are typically designated for performance during the twelve-hour block from noon to midnight. Although both concepts are fundamental to the Time Theory of Hindustani music, the location of the Vadi note describes the structure rather than causing the specific timing.

16. (B) It classifies the Raag as an evening Sandhiprakash melody.
The Time Theory of Hindustani music classifies melodies based on their note content and performance time. The use of Teevra Madhyam is a critical indicator of the transition between day and night. Specifically, ragas that prominently feature Teevra Madhyam are associated with the evening twilight period. This change in note selection shifts the Raag into the evening Sandhiprakash category.

17. (B) I, II and III
Ancient musicologists established a fixed distribution for the twenty-two Shrutis across the seven notes of the scale. Shadja was traditionally placed on the fourth Shruti, while Rishabh followed on the seventh Shruti. Gandhar was situated on the ninth Shruti. These placements reflect the specific intervals of four, three, and two Shrutis that defined the relationships between notes in the ancient period.

18. (A) Ma - 3 Shrutis
The ancient system of Indian music theory assigned specific numbers of microtonal intervals, or Shrutis, to each Swara. In the Shadja Gram, the notes Shadja, Madhyama, and Panchama

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ANSWERS

1. (B) Natya Shastra
Natya Shastra, authored by Bharata Muni, provides the foundational theoretical framework for Indian classical music. This ancient treatise establishes the divine origin of music, specifically linking the vocal aspect of Sangeet to the chanting traditions of the Sama Veda. It describes how Brahma created Natya Veda by drawing elements from the four existing Vedas.

2. (A) Both Statement I and Statement II are correct
Margi Sangeet represents the ancient, sacred music believed to have been created by Brahma and practiced by Gandharvas for spiritual liberation. In contrast, Deshi Sangeet refers to the music of the people that evolved in different regions of the country. This regional music primarily focuses on providing aesthetic pleasure and entertainment to diverse audiences across various territories.

3. (C) P-3, Q-1, R-4, S-2
Diatonic scales are constructed using a specific sequence of five whole tones and two semitones within an octave. Chromatic scales incorporate all twelve available semitones sequentially. The major scale aligns with the standard Ionian mode pattern in Western music theory. Minor scales are distinguished by the presence of a lowered third note, which alters the overall melodic character.

4. (D) Gandhara Gram is widely used in modern Hindustani music.
The ancient Indian musical system was built upon three primary scales known as Grams. While Shadja Gram and Madhyama Gram formed the basis for earthly musical practice and the derivation of various Murchchhanas, Gandhara Gram is traditionally considered to have vanished from the human realm. Modern Hindustani music no longer employs the Gandhara Gram in its practical performance.

5. (A) Both A and R are true and R is the correct explanation of A.
Bharata Muni detailed the experimental process of Chatussarna to mathematically and aurally demonstrate the twenty-two microtonal divisions known as Shrutis. By using two identical Veenas, one stationary and one with adjustable strings, he systematically lowered the notes to reveal the exact placement of each Shruti. This rigorous method provided the first scientific validation for Indian musical intervals.

6. (B) Amsa - The most prominent note
In the ancient Jaati system, which preceded the modern Raag system, several characteristics defined the melodic structure. Amsa was the most significant note, functioning as the predominant tonal center of a composition. Graha signified the starting note, while Nyasa represented the final resting note where the melody concluded. These rules ensured the grammatical consistency of ancient musical performances.

7. (D) I, II and III
The Natya Shastra identifies eighteen unique Jaatis, which are categorized into Shuddha and Vikrita types. Seven Shuddha Jaatis originate directly from the Shadja and Madhyama Grams, maintaining their original scale structures. Vikrita Jaatis are produced through the modification or combination of these pure forms. Gandhara Gram is generally excluded from this terrestrial system of classification in historical texts.

8. (A) Poorvang Vadi Raag expansion
Hindustani music divides the octave into two tetrachords, with the lower half from Sa to Ma designated as the Poorvang. When a vocalist emphasizes a Vadi Swara located within this lower section, the Raag is classified as Poorvang Vadi. This practical application typically suggests that the Raag should be performed during the first half of the diurnal cycle.

9. (C) II, IV, III, I
The historical evolution of Indian musical theory is marked by key treatises starting with Bharata's Natya Shastra. This was followed by Matanga's Brihaddeshi, which introduced the concept of the Raag. Later, Sharangdev authored the Sangeet Ratnakar in the thirteenth century, synthesizing

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categorization, specifically focusing on the Shuddha, Chhayalag, and Sankeerna Raag classification alongside the Raag-Raagini classification. The research documented how the Shuddha, Chhayalag, and Sankeerna categorization meticulously assesses the purity of a melody, distinguishing between independent structures, shadowed melodies, and highly mixed entities. The case study revealed that this system profoundly influences performance aesthetics by dictating the permissible boundaries of melodic mixing. Subsequently, the researchers evaluated the historical significance of the Raag-Raagini classification, noting its aesthetic and personified approach to categorizing melodies into distinct familial structures. While the Raag-Raagini system offered significant iconographic value, the study highlighted its gradual replacement by the Raagang classification in practical applications. The scholars analyzed how the Raagang classification organizes melodies based on shared characteristic catchphrases or thematic focal points, offering a highly functional framework for performers. Ultimately, the project concluded that while the Shuddha, Chhayalag, and Sankeerna framework focuses on structural purity, the Raagang classification provides the most practical tool for understanding melodic similarities in contemporary performances.

Based on the above source, attempt the following five questions.

271. What does the Shuddha, Chhayalag, and Sankeerna classification primarily assess?
(A) The iconographic value of melodies
(B) The familial structures of a performance
(C) The purity of a melody
(D) The thematic focal points of modern structures

272. In the assessed classification system, what defines Sankeerna entities?
(A) Independent melodic structures
(B) Highly mixed melodic entities
(C) Shadowed melodic patterns
(D) Distinct familial iconographies

273. What characterized the historical Raag-Raagini classification system?
(A) Strict focus on the permissible boundaries of melodic mixing
(B) Organization of melodies based on characteristic catchphrases
(C) Exclusive evaluation of independent and pure melodic structures
(D) Aesthetic approach creating distinct familial structures

274. Why did the Raagang classification gradually replace the Raag-Raagini system in practical applications?
(A) Because it organized melodies via shared catchphrases
(B) Because it focused purely on iconographic personified value
(C) Because it strictly evaluated the mixing of shadowed melodies
(D) Because it categorized melodies based on mathematical purity

275. According to the conclusion of the research project, what is the primary strength of the Raagang classification?
(A) Dictating permissible boundaries of shadowed melodies
(B) Assessing the structural purity of unmixed independent structures
(C) Providing the most practical tool for understanding melodic similarities
(D) Preserving the ancient familial and iconographic traditions of categorization

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Direction : Please read the following source carefully.

A symposium on applied musical physics presented a detailed theoretical model integrating the time theory of Raagas with the evolving placement of shuddha and vikrit swaras on shruties across different historical epochs. The case study focused on the systematic correlation between specific times of day and the precise intonation of notes required by the time theory of Raagas. Researchers meticulously tracked the placement of shuddha and vikrit swaras on shruties in the Ancient, Medieval, and Modern periods to demonstrate how tuning conventions have historically shifted. The analysis revealed that the ancient method of placing swaras on specific shruties underwent significant structural modifications during the Medieval period, eventually leading to the standardized Modern period configurations. The scholars argued that these historical shifts in

were each allotted four Shrutis. Rishabha and Dhaivata were assigned three Shrutis each, while Gandhara and Nishada received two Shrutis. Stating that Madhyama possesses only three Shrutis is therefore incorrect.

19. (C) Kaki
Classical treatises identify various demerits, or Doshas, that a vocalist should avoid to maintain a high standard of performance. The term Kaki is used to describe a singer who has a harsh voice or who frequently loses breath control, leading to a disruption in the melodic flow. This flaw prevents the artist from executing long phrases or maintaining musical continuity.

20. (D) I, III and V
Modern musical practices include fusion, which integrates elements from diverse traditions, and choral singing, which involves groups of vocalists performing together. Remixing is a contemporary technique that modifies existing recordings by adding or altering various elements. While Western orchestras rely heavily on harmony, Indian orchestras focus on melodic arrangements, and acoustic performances exclude electronic amplification for sound generation.

21. (C) Bhopali
Hindustani and Carnatic musical traditions share many melodic structures despite different nomenclature. The Carnatic Raag Mohanam utilizes a pentatonic scale consisting of Shadja, Rishabha, Gandhara, Panchama, and Dhaivata. This specific scale structure is identical to the Hindustani Raag Bhopali. Both melodies are characterized by their bright, auspicious nature and are widely performed in their respective classical systems using the same notes.

22. (C) Statement I is correct but Statement II is incorrect
In Hindustani music, the standard Shuddha scale is represented by the Bilawal Thaat, which corresponds to the Western major scale. However, the Carnatic musical system recognizes Mayamalavagowla as its primary Shuddha or basic scale. Mayamalavagowla contains different intervals, specifically featuring a flat second and a flat sixth, unlike the natural notes found in the Bilawal scale used in the North.

23. (D) P-1, Q-2, R-3, S-4
The nomenclature for notes differs between Hindustani and Carnatic systems. Hindustani Shuddha Rishabh corresponds to the Carnatic Chatusruti Rishabha. Shuddha Gandhar in the North is equivalent to Antara Gandhara in the South. Komal Dhaivat is known as Shuddha Dhaivata in the Carnatic system, while Hindustani Shuddha Dhaivat matches the Carnatic Chatusruti Dhaivata. These mappings are essential for cross-tradition analysis.

24. (C) Aad laya represents 1.5 times the original tempo (3/2 ratio).
Laya refers to the speed or tempo of music, and Layakaari involves the rhythmic manipulation of this tempo. Aad laya is a specific fraction where three notes are performed in the duration of two beats, representing a one point five ratio. Other variations include Dugun for double speed and Kuad for a five to four ratio, where five notes span four beats.

25. (C) A is true but R is false.
In the modern era, Pt. V.N. Bhatkhande revised the theory of Shruti placement for Hindustani music. He argued that the Shuddha Swaras should be considered as starting at the first Shruti of their respective intervals. This was a significant departure from ancient texts like the Natya Shastra, where the note was traditionally placed on the final Shruti of the interval.

26. (B) Laya-gya
Sangeet Ratnakar lists several Gunas, or merits, that a professional vocalist should possess, such as Suswara for a pleasant voice and Niyata for discipline. While understanding rhythm is vital, the specific term Laya-gya is not listed as a primary merit in the same way as other technical qualities. Conversely, Sandashta is identified as a demerit involving the clenching of teeth.

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27. (D) III and IV
The notation system developed by Pt. Vishnu Digambar Paluskar is characterized by its meticulous detail in representing fractional beat durations using various symbols. Unlike the Bhatkhande system, which uses more generalized markings, Paluskar's method provides precise rhythmic instructions. It remains distinct from Western staff notation, although both aim to

(C) To eliminate cyclical rhythmic divisions from curriculums
(D) To demonstrate that complex ornamentations are not recordable

282. How do the notation systems of Hindustani and Karnataka music indicate intricate ornamentations and rhythmic divisions?
(A) Through precise durational staff alignments
(B) By utilizing specific traditional symbols
(C) By removing microtonal essence entirely
(D) Through strictly chordal harmonic markers

283. What is emphasized primarily in Western music notation according to the researchers?
(A) Cyclical rhythmic divisions and local ornamentations
(B) Staff-based harmonic alignment and durational values
(C) Microtonal shifts and the cyclical phrasing markers
(D) Indigenous symbols for authentic melodic preservation

284. Why does pure Western notation struggle to capture the accurate description of popular Raagas and Taalas?
(A) It lacks the extensive supplementary symbols required
(B) It is structurally superior at capturing variations
(C) It focuses excessively on cyclical rhythmic divisions
(D) It avoids precise durational values in harmonic modes

285. What did the scholars deduce about the indigenous notation systems of Hindustani and Karnataka music?
(A) They are structurally inferior to Western notation for indicating rhythmic values
(B) They are incapable of documenting complex melodic compositions accurately
(C) They are structurally superior for preserving the microtonal and cyclical essence
(D) They rely heavily on staff-based harmonic alignment to function

Direction : Please read the following source carefully.

A recent performance studies analysis examined the merits and demerits of a vocalist (Gayak) when participating in modern collaborative formats such as Remix, Fusion, Orchestra, Choir, and Acoustic arrangements. The case study evaluated a classically trained vocalist tasked with integrating traditional techniques into a multidisciplinary ensemble. Researchers documented that the primary merits of a vocalist, such as precise breath control and tonal accuracy, greatly enhanced the overall resonance of Acoustic and Choir settings. Conversely, the study identified specific demerits of a vocalist, particularly an inability to adapt to rigid, pre-arranged rhythmic grids, which severely hindered the synchronization required in an Orchestra and Remix context. The analysis emphasized that while traditional training solidifies fundamental vocal prowess, Fusion projects demand a flexible approach to phrasing that strict classical conditioning may inhibit. By contrasting the vocalist's performance across Remix, Fusion, Orchestra, Choir, and Acoustic paradigms, the scholars concluded that the traditional merits and demerits of a vocalist must be critically reassessed and consciously adapted to meet the structural demands of modern collaborative musical environments.

Based on the above source, attempt the following five questions.

286. According to the performance studies analysis, what greatly enhanced the overall resonance of Acoustic and Choir settings?
(A) The ability to adhere strictly to pre-arranged rhythmic grids
(B) The complete abandonment of traditional singing techniques
(C) An inflexible approach to multidisciplinary phrasing
(D) Precise breath control and tonal accuracy

287. Which collaborative formats were negatively affected by the vocalist's inability to adapt to rigid rhythmic grids?
(A) Choir and Acoustic settings
(B) Solo traditional classical performances
(C) Orchestra and Remix contexts
(D) Exclusive vocal-only acoustic arrangements

288. What specific demand of Fusion projects may be inhibited by strict classical conditioning?
(A) High levels of tonal accuracy

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37. (B) I and III
Adi Taala in the Carnatic system consists of eight beats and is often compared to the sixteen-beat Teentaal due to its foundational role and structure. Eka Taala is a single-unit cycle whose total beat count varies based on the assigned Jaati or rhythmic variety. Rupaka Taala in the South has three beats, and Chapu Taalas are generally shorter cycles rather than sixteen-beat patterns.

38. (A) Bageshri - Natabhairavi
Many Hindustani ragas have direct equivalents in the Carnatic tradition. Malkauns matches Hindolam, and Hansadhwani is identical in both systems. Raag Jog shares similarities with Nata. However, Bageshri does not correspond to Natabhairavi; Natabhairavi is the equivalent of the Hindustani Asavari Thaat. Bageshri uses a different melodic structure that does not align with the Natabhairavi parent scale.

39. (C) IV, II, III, I
To arrange Layakaaris from slowest to fastest relative to the base tempo, one must look at the mathematical ratios. Kuad represents five notes in four beats (1.25), while Dugun is two notes per beat (2.0). Tigun involves three notes per beat (3.0), and Chaugun is four notes per beat (4.0). Therefore, the sequence proceeds from the lowest ratio to the highest.

40. (A) I, II, III and IV
Western staff notation is a comprehensive system that uses a five-line staff to represent pitch and duration. The clef at the beginning defines the range, while notes placed on lines and spaces indicate specific frequencies. Accidental symbols like sharps and flats are used for chromatic changes. This linear system differs from Indian rhythmic mapping, which is cyclic rather than circular.

41. (D) Gram includes Shruti details, while Thaat focuses on Swaras.
The primary distinction between the ancient Gram and the modern Thaat lies in their level of detail. A Gram is a foundational scale that specifies the exact microtonal Shruti intervals between notes. In contrast, the Thaat system, formalized by Pt. Bhatkhande, focuses on the twelve semitones of the octave and uses them to categorize ragas without emphasizing the underlying Shruti theory.

42. (A) It must produce aesthetic pleasure (Ranjakata).
According to Hindustani music theory, a Thaat is a technical parent scale that must contain seven notes in sequential order. While a Raag must produce aesthetic pleasure, or Ranjakata, a Thaat is merely a classification tool and does not need to be pleasing on its own. Furthermore, a Thaat only requires an ascending structure and does not need a corresponding descent.

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43. (D) P-4, Q-3, R-2, S-1
Historical musicological texts and their authors are fundamental to understanding the evolution of Indian music. Bharata wrote the Natya Shastra, and Matanga authored Brihaddeshi. The Sangeet Ratnakar was written by Sharangdev in the thirteenth century. Venkatamakhin developed the Melakarta system in his work Chaturdandi Prakashika. These authors provided the theoretical foundations for the classical music traditions we practice today.

44. (A) Both Statement I and Statement II are correct
Rhythmic variations in Indian music are defined by the number of notes played within a specific number of beats. Kuad laya is a complex tempo where five notes are distributed evenly over four beats. Aad laya, also known as Dedh-gun, involves rendering three notes in the duration of two beats. Both concepts allow performers to create intricate rhythmic patterns during a performance.

45. (A) Both A and R are true and R is the correct explanation of A.
Sandhiprakash Raagas are performed during the twilight hours of dawn and dusk, which are periods of transition between day and night. These melodies are structurally characterized by the use of both Shuddha and Teevra Madhyam. The presence of these notes helps to evoke the specific contemplative and transitional mood required for these times, effectively bridging the musical atmosphere of the two cycles.

46. (B) 24
Aad laya involves a ratio of three notes for every two beats of the rhythm cycle. In a sixteen-

abundant use, which is correctly termed Bahutva. Together, these rules ensure melodic consistency.

101. (C) A melody with the shadow of another Raag
In the classification of Indian melodies, the term Chhayalag literally means "possessing a shadow." This refers to a Raag that is essentially pure but incorporates a subtle glimpse or aesthetic reflection of another Raag. This shadow adds emotional color and complexity to the performance without completely merging the two melodies into a new, hybrid form as seen in Sankeerna Raagas.

102. (C) It must be pleasant to hear independently.
A Thaat is a technical framework in Hindustani music that requires seven notes in sequential order. Unlike a Raag, which must be aesthetically pleasing to the listener, a Thaat is a purely theoretical classification tool and does not need to possess Ranjakata, or the ability to please, on its own. It also does not require the descending structure that is mandatory for Raag performance.

103. (A) P-1, Q-2, R-3, S-4
The conceptual placement of the note Shadja on the twenty-two Shrutis has shifted over time. Ancient and medieval scholars, such as Bharata and Sharangdev, traditionally placed Sa on the fourth Shruti. In the modern era, Pt. Bhatkhande moved the note to the first Shruti of its interval. Modern acoustic theory differs further by measuring the pitch of a note in Hertz, representing its absolute frequency.

104. (C) Audible breathing during lyrics is a recognized merit.
Professional vocalists are expected to maintain high standards of performance, which include steady pitch, clear pronunciation, and a pleasant stage presence. These are considered merits, or Gunas. However, audible breathing during the delivery of lyrics is considered a demerit, as it disrupts the melodic flow and indicates a lack of breath control. A master singer should breathe silently and seamlessly within the musical phrases.

105. (D) A is false but R is true.
Fusion music is not banned in classical concerts; in fact, many renowned classical musicians actively participate in fusion projects to explore new creative horizons. However, critics of the genre often argue that fusion can compromise the grammatical purity and traditional integrity of classical ragas. While the assertion that it is strictly banned is false, the reason reflects a common viewpoint held within the classical community.

106. (B) Aad
The rhythmic concept of Aad laya involves a mathematical ratio of three over two. This means that a performer renders three equal units of sound or beats within the time duration normally occupied by two beats of the base tempo. This creates a specific cross-rhythm that is one point five times faster than the original pulse, requiring a precise sense of timing to execute correctly.

107. (D) I, II and IV
Gram Raagas were an ancient category of melodies that evolved from the Jaati Gayan system and were detailed in texts like the Sangeet Ratnakar. They were classified into five types, including Shuddha, Bhinna, and Gaudi. While historically significant, they are not widely used by modern Dhrupad singers, who instead follow the more recent Raag and Thaat systems established during the medieval and modern periods.

108. (C) Statement I is correct but Statement II is incorrect
The Western chromatic scale is an exhaustive sequence containing all twelve semitones of an octave. While a basic Indian Saptak consists of seven primary notes, the complete system recognizes all twelve semitones, including five Vikrit or modified notes. These intermediate semitones are essential for the construction of different ragas and are not ignored; instead, they are integrated into the broader framework of twenty-two Shrutis.

109. (A) I, II, III, IV
Arranging Taalas in descending order of their total beat counts starts with Teentaal, which contains sixteen beats. This is followed by Jhaptaal, a ten-beat cycle. Roopak is a seven-beat cycle, and Dadra is the shortest in this group with six beats. This sequence of sixteen, ten, seven, and six beats illustrates the variety of rhythmic

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where every note is in its natural or Shuddha form, without any sharps or flats. This correspondence makes Bilawal the primary scale for beginners in Hindustani music, similar to how the C Major scale is used as the starting point in Western musical education.

56. (B) It falls under the demerits (Doshas) of a Gayak.
In classical Indian music, the quality of a performance is judged not only by the sound but also by the singer's physical delivery. Stretching the neck, clenching the teeth, or displaying excessive facial contortions are classified as Doshas, or demerits, of a Gayak. These behaviors distract from the aesthetic experience and indicate a lack of proper vocal technique and breath control.

57. (D) I, II and III
The Raag-Raagini system is a medieval classification method that personified melodies into families consisting of six male Raagas, their wives known as Raaginis, and their offspring called Putras. This system utilized seasonal and gender-based themes to describe musical moods. While historically significant and artistically rich, it has been largely superseded by the Thaat system in modern Hindustani classical music practice.

58. (C) Statement I is correct but Statement II is incorrect
Karnatak music notation employs a specific system where notes like Sa and Ri are modified with numerical suffixes to indicate pitch variations. This allows for a precise representation of the twelve semitones. While Hindustani music also uses subscripts and superscripts for Komal and Teevra notes, the symbols and conventions are entirely different from the Southern system, making the two notation styles distinct.

59. (C) IV, I, III, II
Notation systems have evolved from ancient Vedic times, where basic indications were used for Samaveda chanting. This was followed by the development of early Western staff notation, known as neumes. In India, the Paluskar system was formalized in the late nineteenth century, followed by the Bhatkhande system in the early twentieth century. These modern systems provide the comprehensive framework used by musicians and students today.

60. (A) I, II, III and V
The Time Theory of Raagas is a complex system that links melodies to the twenty-four-hour cycle. It uses note content, such as the use of Komal Rishabh and Dhaivat at twilight, to determine the appropriate performance window. The Vadi Swara also plays a key role in assigning a Raag to a specific time block. However, Re-Dha Shuddha ragas are performed in multiple time slots.

61. (D) 4-3-2-4-4-3-2
Ancient Indian music theory divided the octave into twenty-two Shrutis, which were distributed among the seven notes of the Shadja Gram. Shadja, Madhyama, and Panchama each received four Shrutis. Rishabha and Dhaivata were allotted three Shrutis each, while Gandhara and Nishada were given two Shrutis each. This mathematical distribution established the specific microtonal intervals that defined the classical Indian scale in antiquity.

62. (A) The starting note of a composition.
In the ancient Jaati system, ten characteristics were used to define the structure of a melody. Among these, the term Graha specified the note with which a composition or a particular section of music began. While the Amsa note was the most prominent and the Nyasa was the ending note, the Graha served as the literal starting point for the musical rendering.

63. (C) P-3, Q-4, R-1, S-2
Rhythmic speeds in Indian music are represented by mathematical ratios. Dugun signifies double speed, or a ratio of two to one. Tigun represents triple speed, which is three notes per beat. Aad laya involves three notes in the time of two beats, resulting in a three over two fraction. Kuad laya is a more complex five over four ratio, where five notes span four beats.

64. (D) Hindustani music strictly categorizes Taalas into 5 Jaatis.
While both Hindustani and Carnatic systems are based on cyclic rhythm, their organizational structures differ. The Carnatic system utilizes a formal scheme of thirty-five Taalas derived from seven basic types and five rhythmic Jaatis.

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Western staff notation and is not utilized in the traditional Indian notation systems.

83. (A) P-2, Q-1, R-4, S-3
Western and Indian musical systems use different terminology for similar concepts. A staff refers to the lines that hold notation symbols, while a clef indicates the base pitch range. Accidental symbols in Western music are used to mark chromatic or Vikrit Swara changes. A bar line serves as a divider for rhythmic sections, which is equivalent to the Vibhag divider in Indian Taala notation.

84. (B) They are considered pure and free from shadow of other ragas.
Sankeerna Raagas are characterized by their complexity, as they are formed by blending elements from multiple different melodies. Because they incorporate various musical shadows, they are the opposite of pure or Shuddha Raagas. Successfully performing a Sankeerna Raag, such as Piloo, requires a high level of skill to maintain a cohesive aesthetic identity without allowing the mixture of ragas to become chaotic.

85. (A) Both A and R are true and R is the correct explanation of A.
Raag Kafi is structurally defined by the use of Komal Gandhar and Komal Nishad. According to the Time Theory of Hindustani music, ragas featuring this particular combination of flattened notes are traditionally assigned to the midnight time bracket. Therefore, Kafi is performed late at night, as its melodic structure perfectly aligns with the emotional and atmospheric requirements of that specific diurnal period.

86. (B) Khali
Teentaal is a sixteen-beat cycle divided into four sections. The first beat is the Sam, while the ninth beat marks the start of the third section, which is the Khali or unaccented portion of the cycle. When a teacher asks a student to start a composition from the ninth beat, they are emphasizing the student's awareness of the Khali within the rhythm.

87. (A) I, II and IV
An Indian orchestra, known as a Vadya Vrinda, utilizes a variety of instruments to create rich textures and harmonic layers. This format requires precise notation and synchronization among the performers to be successful. While orchestration provides new musical dimensions, it does not replace the traditional Alap; rather, it adapts melodic expansion to a group setting while maintaining classical principles and aesthetic values.

88. (C) Statement I is correct but Statement II is incorrect
The Melakarta system used in Carnatic music identifies seventy-two parent scales through a comprehensive mathematical permutation of notes. While Pt. V.N. Bhatkhande was influenced by this organized approach, he did not propose seventy-two Thaats for Hindustani music. Instead, he selected ten principal Thaats as the primary parent scales to categorize the vast majority of ragas performed in the Northern classical tradition.

89. (A) I, II, III, IV
The history of Indian musicology is defined by influential scholars across different eras. Bharata Muni authored the Natya Shastra in antiquity. Sharangdev wrote the Sangeet Ratnakar in the thirteenth century. Pt. Ahobal contributed the Sangeet Parijat in the seventeenth century, introducing string-length measurements. Finally, Pt. V.N. Bhatkhande revolutionized the modern period by formalizing the Thaat system and developing a widely used notation method.

90. (A) I, II, IV and V
Remixing and fusion involve modern creative techniques such as altering tempo, adding synthesized beats, and re-arranging vocal tracks over new backgrounds. These genres frequently combine two distinct musical styles digitally to create a unique sound. Purely acoustic rendering of an ancient Raag without any modifications does not fall under these categories, as it focuses on traditional preservation rather than contemporary cross-genre synthesis.

91. (D) Born of six
The term Shadja is the Sanskrit name for the first note of the Indian musical scale, commonly known as Sa. It literally means "born of six" because, according to ancient theory, the sound of Shadja is produced through the combined assistance of six parts of the body: the nose,

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both vocal and instrumental music. Teentaal is the most common sixteen-beat cycle. Correctly matching these is essential for maintaining the rhythmic foundation of a performance.

74. (D) The actual pitches of the notes changed drastically due to this shift in theory.
The transition from ancient to modern musical theory involved a shift in how notes were conceptually placed on the twenty-two Shrutis. Ancient scholars placed the note on the final Shruti of an interval, while modern theory places it on the first. However, this was a change in theoretical convention and nomenclature rather than a drastic alteration of the actual physical pitches used in classical performance.

75. (C) A is true but R is false.
In any Raag, the Vadi Swara is referred to as the king note because it is the most frequently used and emphasized pitch in the melody. It defines the character and mood of the Raag. Suggesting that the Vadi is the least used note is entirely incorrect, as that description would apply to the Alpatva notes or occasionally the dissonant Vivadi Swara.

76. (A) By careful dynamic control and spatial positioning.
In an acoustic environment without electronic monitors, a choir must rely on natural techniques to achieve a balanced and harmonious sound. This involves careful dynamic control, where singers adjust their volume relative to one another, and strategic spatial positioning. By arranging different voice parts in a way that allows them to hear each other, the ensemble can maintain pitch and synchronization naturally.

77. (D) I, II and IV
Bharata Muni's Chatussarna experiment involved two identical Veenas to demonstrate the twenty-two Shrutis. One instrument remained constant while the other was systematically lowered by one Shruti at a time. This process was repeated four times to prove the interval structure of the Shadja Gram. It did not aim to show that all intervals were identical, but rather to reveal the specific four, three, and two Shruti divisions.

78. (A) Both Statement I and Statement II are correct
Viaad laya is a complex rhythmic tempo in Indian classical music characterized by a seven over four ratio. This means that seven notes are performed in the time duration usually occupied by four beats of the basic rhythm. Mathematically, this corresponds to a speed that is one point seven five times faster than the original pulse, requiring high precision from the performer.

79. (D) II, III, I, IV
A traditional Hindustani classical performance follows a logical progression of tempo and complexity. It typically begins with an Alap, an unmetered melodic introduction. This is followed by a Vilambit or slow-tempo Bandish. The performance then moves into a Drut or fast-tempo Bandish. Finally, the artist concludes with a climax featuring rapid Taans or a rhythmic Jhala to demonstrate technical virtuosity.

80. (A) I, II, IV and V
The classification of Indian melodies has evolved from ancient Jaatis into Gram Raagas, which included sub-categories like Bhasha and Vibhasha. During the medieval period, the Raag-Raagini system became prominent, personifying music. In modern times, the Thaat system is the dominant method used in Hindustani music. Deshi Raagas were characterized by regional flexibility rather than a rigid connection to ancient Vedic chanting rituals.

81. (C) The triad of vocal music, instrumental music, and dance.
According to authoritative ancient texts like the Sangeet Ratnakar, the term Sangeet is defined as a comprehensive art form. It encompasses the triad of vocal music (Gayan), instrumental music (Vadan), and dance (Nritya). This holistic definition reflects the traditional Indian view that these three performing arts are inextricably linked and should be studied and performed as a unified whole.

82. (B) A treble clef symbol at the start of the line.
The Bhatkhande notation system is designed specifically for Indian classical music and uses symbols such as a semi-circle for a Meend and a zero for the Khali beat. Vertical lines are used to separate different sections of the rhythm cycle. However, the treble clef is a symbol exclusive to

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Hindustani music, however, does not strictly categorize its Taalas into these five Jaatis. Instead, it relies on a variety of independent cycles like Teentaal, which is structurally similar to Adi Tala.

65. (C) A is true but R is false.
Fusion music often attempts to blend the melodic richness of Indian ragas with the harmonic structures of Western music. While this creates a unique sound, it is important to note that ragas are inherently melodic and do not natively contain Western-style chord progressions. The mapping of ragas to harmony is a creative choice made by the composer rather than a built-in structural feature of the Raag.

66. (A) Multi-track recording/Remixing
Modern technology allows musicians to expand the sound of a solo instrument by using multi-track recording. By layering several recorded tracks of the same or different instruments, an artist can create a thick, orchestral texture. This technique is commonly used in remixing and modern studio productions to achieve a lush and complex sound that would be impossible to produce in a live solo performance.

67. (D) I, II and III
The ancient Gram system consists of Shadja Gram, starting from Sa, and Madhyama Gram, which involves lowering the Pancham note by one Shruti. Gandhara Gram is traditionally described as celestial. However, it is incorrect to say that the modern Thaat system is based on the Gram system without changes. The Thaat system is a separate classification method that simplifies the ancient microtonal complexities of the Grams.

68. (A) Both Statement I and Statement II are correct
Raagang classification is a practical approach to grouping ragas based on their shared melodic characteristics, or Angs. Instead of using scale alone, this system looks at recognizable phrases that define a Raag's identity. Common examples include the Malhar Ang, characterized by its monsoon themes, and the Kalyan Ang. This method helps musicians understand the performance nuances and relationships between different but related melodies.

69. (C) I, II, IV, III
An ancient Jaati composition followed a specific structural order based on its defining notes. It began with the Graha, the starting note. The Amsa provided the predominant tonal center throughout the piece. Apanyasa served as an intermediate resting point during the performance. Finally, the composition concluded on the Nyasa, which functioned as the permanent resting note for the entire melodic structure.

70. (A) I, II, III and V
The merits of a classical vocalist include a naturally sweet voice, rhythmic precision, and a deep understanding of melodic purity. Furthermore, having command over the three octaves—Mandra, Madhya, and Taar—is considered an essential technical achievement. Conversely, displaying overt facial contortions is classified as a demerit because it distracts from the aesthetic delivery and suggests physical strain rather than musical mastery.

71. (A) Asavari
The Western natural minor scale consists of a specific sequence of whole and half steps that result in a flat third, sixth, and seventh. In the Hindustani musical system, this scale structure is identical to the Asavari Thaat. Both scales are often used to evoke somber, melancholic, or serious moods in their respective musical traditions due to the particular intervals created by the flattened notes.

72. (A) Bhairav - Mayamalavagowla
Hindustani and Carnatic music share several equivalent scales under different names. Raag Bhairav, characterized by its flat second and flat sixth, is identical to the Carnatic Mayamalavagowla. However, other pairs like Yaman and Shankarabharanam do not match, as Yaman uses a sharp fourth while Shankarabharanam is a major scale. Similarly, Bilawal is the equivalent of Shankarabharanam, and Kafi matches the Kharaharapriya scale.

73. (D) P-3, Q-1, R-4, S-2
Taalas in the Hindustani system are defined by their total beat counts and internal divisions. Ektaal is a twelve-beat cycle, while Jhaptaal consists of ten beats divided into sections of two and three. Roopak is a seven-beat cycle used for

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throat, chest, palate, tongue, and teeth. This illustrates the anatomical basis of vocal music.

92. (A) A Samvadi can be the immediate adjacent note.
In Hindustani music, the Vadi and Samvadi notes are typically separated by an interval of nine or thirteen Shrutis to ensure a consonant relationship. This usually places them in opposite tetrachords, the Poorvang and Uttarang. An exception occurs when the Samvadi is an immediate adjacent note to the Vadi, which is rare because such proximity generally creates dissonance rather than the required harmonic balance.

93. (C) P-2, Q-1, R-3, S-4
Different Taalas in Indian music have specific beat counts and structural identities. Dadra is a six-beat cycle. Jhoomra is a fourteen-beat cycle often used in slow-tempo Khayal. Ada Chautaal is also a fourteen-beat cycle but features a different internal division. Dhamar is another fourteen-beat cycle specifically associated with the Dhrupad tradition and its rhythmic styles. Understanding these distinctions is crucial for rhythmic accompaniment.

94. (D) Madhyama has three variants.
The Carnatic musical system recognizes sixteen variations of the seven basic notes. Shadja and Panchama are unalterable or Achal. Rishabha, Gandhara, Dhaivata, and Nishada each have three possible variants. However, Madhyama is an exception as it only possesses two variants: Shuddha Madhyama and Prati Madhyama. Stating that Madhyama has three variants is therefore incorrect according to standard Carnatic music theory.

95. (A) Both A and R are true and R is the correct explanation of A.
Raag Darbari Kanada is a majestic melody that relies heavily on specific microtonal ornaments to convey its solemn mood. The slow and heavy oscillations, known as Andolan, on the Komal Gandhar and Komal Dhaivat are essential characteristics of this Raag. Without these precise musical treatments, the Raag loses its distinctive emotional depth and character, making these oscillations a requirement for an authentic performance.

96. (A) Dugun
When a performer renders a composition at exactly twice the speed of the original base tempo, they are executing the Layakaari known as Dugun. This means that for every single beat of the original cycle, two notes or rhythmic units are performed. This is the most fundamental rhythmic variation and serves as a building block for more complex divisions of time.

97. (A) I, II and IV
A Murchchhana is an ordered sequence of seven notes in ascent and descent, used historically to identify scale relationships and derive new scales by shifting the tonic. While Sarana Chatushtai was an experiment to prove Shrutis, it was not used to tune Murchchhanas. Murchchhana remains a vital concept for understanding the modal shifts that allow one scale to transform into another through tonal transposition.

98. (C) Statement I is incorrect but Statement II is correct
A Western choir is primarily defined by its use of polyphony and harmony, where different groups such as sopranos, altos, tenors, and basses sing distinct but complementary lines. This is the opposite of monophonic singing, which involves only a single melody. The ensemble's ability to perform these harmonized parts simultaneously creates the rich, layered sound characteristic of the choral tradition in the West.

99. (A) I, II, III, IV
A traditional Dhrupad composition is organized into four distinct stanzas or sections. It begins with the Sthai, which establishes the core melody in the middle octave. This is followed by the Antara, which moves into the upper octave. The third section is the Sanchari, which explores all three octaves. The piece concludes with the Abhog, which often includes the composer's name and final melodic summary.

100. (A) I, II, III and IV
Raag Lakshan encompasses the essential characteristics that define a Raag's structure and performance. These include the Graha, or starting note, and the Nyasa, which is the resting note. Furthermore, ancient theory defined specific limits for the Tar and Mandra octaves. Alpatva refers to the infrequent use of a note, rather than

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beat cycle, such as Teentaal, applying this one point five ratio results in a total of twenty-four notes being played across the entire cycle. This calculation is performed by multiplying the number of beats by the ratio of three divided by two.

47. (D) I, II and III
The tripartite classification of ragas into Shuddha, Chhayalag, and Sankeerna types identifies their melodic purity. Shuddha ragas remain unmixed, while Chhayalag types show the influence of a second melody. Sankeerna ragas are complex blends of multiple musical forms. Far from being obsolete, this classification remains a vital conceptual tool for modern musicians to understand and maintain the identity of different melodies.

48. (A) II, IV, III, I
Musical classification concepts emerged sequentially throughout history. The Gram-Murchchhana system was the earliest foundational theory. This was followed by the Raag-Raagini system, which gained prominence in the medieval period. The Melakarta system was later formalized in Southern India during the seventeenth century. Finally, the modern Thaat system was popularized in the twentieth century for Hindustani music by Pt. Vishnu Narayan Bhatkhande.

49. (C) Acoustic music
Acoustic music is defined by the production of sound through physical means, such as vibrating strings or columns of air, without the use of electronic amplification or digital synthesis. A composer who utilizes only traditional instruments like the Sitar or Tabla in their natural state is adhering to this definition. This approach emphasizes the organic timbre and resonance of the instruments themselves.

50. (A) I, II and IV
During the medieval period, musicologists like Sharangdev continued to uphold the ancient twenty-two Shruti system. Pt. Ahobal introduced a significant innovation by assigning specific string lengths on the Veena to define the positions of different notes. Lochan simplified the categorization of melodies into Sansthanas. These developments built upon Bharata's principles rather than rejecting them, adapting ancient theories to contemporary instrumental practices.

51. (B) Raag
In ancient Indian music, the Jaati served as the primary melodic framework, governed by ten specific characteristics or Lakshanas. These characteristics, such as the starting note and the most prominent note, are very similar to the rules that define a modern Raag. Therefore, the Jaati is considered the direct historical predecessor to the contemporary concept of the Raag in classical music.

52. (B) Deshi Raag evolved from regional folk traditions.
Gram Raagas were highly standardized ancient melodies based on the formal Gram system and used primarily in ritualistic contexts. In contrast, Deshi Raagas evolved from the diverse regional folk traditions of India. The term Deshi implies music that belongs to a specific region and is designed to provide aesthetic pleasure to the local population, allowing for more flexibility and variety.

53. (C) P-3, Q-1, R-2, S-4
Every Taala cycle begins with the Sam, which is the first and most emphasized beat. Khali is an unaccented beat indicated by a wave of the hand, while Tali refers to accented beats marked by a clap. The Matra is the fundamental unit of time measurement in the rhythmic cycle. Together, these elements provide the structure for rhythmic accompaniment in Indian music.

54. (C) An 'X' indicates the Khali beat.
The Bhatkhande notation system uses specific symbols to guide performers. In this system, the Sam, or the first beat of the cycle, is denoted by the letter X. The Khali, or empty beat, is represented by the number zero. Suggesting that X indicates the Khali beat is therefore incorrect. Other symbols include dots for different octaves and lines for note variations.

55. (A) Both A and R are true and R is the correct explanation of A.
The Western Major Scale and the Hindustani Bilawal Thaat share an identical structural foundation. Both scales consist of seven notes

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structures used as the foundation for Indian classical compositions.

110. (A) I, II, III and V
Demerits, or Doshas, of a vocalist include singing with clenched teeth, performing in a fearful manner, and being out of tune. A harsh, crow-like voice is also a recognized flaw. In contrast, understanding complex rhythm, or being Laya-gya, is considered a merit rather than a demerit. These classifications help students identify and correct physical and technical habits that detract from the quality of their performance.

111. (B) Divine, natural, and psychological origins of music.
Sangeet Utpatti refers to the study and theories concerning the origins of music. This encompasses a wide range of perspectives, from mythological stories involving deities like Brahma and Saraswati to evolutionary theories about music emerging from the sounds of nature. It also considers psychological and emotional factors that led humans to develop organized sound as a means of expression and spiritual connection.

112. (C) Ma and Pa can both be entirely omitted simultaneously.
Every Raag must follow certain fundamental rules, such as having at least five notes and always including the note Shadja. Furthermore, a Raag must possess aesthetic appeal. An essential rule is that the notes Madhyama and Panchama cannot both be omitted from a Raag simultaneously; at least one of these two pivotal notes must be present to provide a tonal anchor for the melody.

113. (A) P-1, Q-2, R-3, S-4
The Time Theory of Raagas uses specific note combinations to assign melodies to different times of the day. Ragas with Komal Re and Dha are performed at dawn and dusk. Melodies with Komal Ga and Ni are suited for midday and midnight. Ragas featuring Shuddha Re and Dha are sung during the late morning and early evening, while Sa, Ma, and Pa dominance is often found in transitional periods.

114. (B) Khali is denoted by a plus (+) sign.
The Paluskar notation system is known for its mathematical precision and unique symbols for rhythm and pitch. In this system, the Sam, or first beat, is denoted by the number one or sometimes a specific mark. It is incorrect to say that the Khali is denoted by a plus sign; in the Paluskar system, different symbols are used compared to the Bhatkhande system, where the plus sign indicates the Sam.

115. (A) Both A and R are true and R is the correct explanation of A.
The Raagang classification system groups melodies according to their common melodic phrases, or Angs, rather than relying solely on parent scales. This approach is highly effective for musicians because it emphasizes the practical, characteristic movements that define a Raag's identity in performance. By focusing on these melodic signatures, the system provides a more nuanced and performance-oriented understanding of ragas than the rigid, scale-based Thaat system.

116. (D) Viaad
When a musician renders seven notes within the time duration of four beats, they are performing the complex Layakaari known as Viaad. This results in a seven over four rhythmic ratio, which is approximately one point seven five times the original tempo. Mastery of such advanced divisions demonstrates a high level of rhythmic expertise and the ability to maintain a steady pulse while executing intricate note patterns.

117. (A) I, II and III
In the Carnatic system, Shuddha Rishabha is lower in pitch than Chatusruti Rishabha, and Sadharana Gandhara is equivalent to Hindustani Komal Gandhar. Kakali Nishada matches the Northern Shuddha Nishad. However, it is incorrect to say the system only recognizes seven Swara names with no variations; the Carnatic tradition actually uses sixteen variations of the seven notes to provide a highly detailed melodic framework.

118. (C) Statement I is correct but Statement II is incorrect
The Carnatic tradition employs a highly organized system of thirty-five Taalas, which are created by combining seven basic Taala structures with five different rhythmic varieties called Jaatis. While Hindustani music shares the

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fundamental concept of cyclic rhythm, it does not use this specific thirty-five Taala scheme. Instead, the North uses a separate collection of Taalas like Teentaal and Ektaal, which have their own unique structural properties.

119. (A) I, II, III, IV
Bharata's Sarana Chatushtai was a systematic experiment to prove the twenty-two Shrutis. It began with tuning two identical Veenas to a standard scale. One Veena was then systematically lowered by one Shruti at a time over four successive stages. By comparing the notes of the adjustable Veena with the stationary one at each step, Bharata demonstrated the exact intervals between the notes of the ancient Indian scale.

120. (A) I, II, III and V
The Raag-Raagini system personifies musical structures into families, often accompanied by Dhyana Mantras that describe their visual and emotional characteristics. Different authoritative schools, such as Hanuman Mat and Someshwar Mat, proposed various counts for the main Raagas and their wives. While artistically significant, this system is considered aesthetic and symbolic rather than being based on the modern principles of acoustic physics used in contemporary musicology.

121. (B) 1.5
The term Aad in the context of Indian rhythmic speeds refers to a tempo that is one point five times the basic pulse. This corresponds to the mathematical ratio of three over two, meaning that three notes are performed in the time duration of two beats. Performing in Aad laya requires the musician to maintain a steady secondary pulse that relates consistently to the primary rhythm.

122. (B) Melakarta
Ancient musical theory categorized Jaatis into Shuddha, Vikrita, and Sankeerna types based on their purity and melodic structure. These Jaatis were the precursors to modern ragas. Melakarta is not a type of ancient Jaati; rather, it is a modern classification system used in Carnatic music to organize seventy-two parent scales. It was developed much later than the original Jaati system described in the Natya Shastra.

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123. (A) P-1, Q-2, R-3, S-4
Many ragas in Hindustani music have direct counterparts in the Carnatic tradition. Raag Todi is equivalent to Shubhapantuvarali, and Bhairavi matches the Hanumatodi scale. Raag Asavari is similar to Natabhairavi, while the popular Hindustani Raag Khamaj corresponds to the Carnatic Harikambhoji. These equivalents allow musicians from both traditions to share melodic ideas and collaborate effectively despite using different terminology for their musical scales.

124. (C) They have exactly the same strict mathematical definition as in ancient Jaati Gayan.
While the terms Graha and Nyasa are still used in modern Hindustani music to describe the starting and ending notes of a phrase, their usage has become more flexible. In ancient Jaati Gayan, these terms were part of a strict set of ten mathematical rules that governed every composition. Today, the roles of Vadi and Samvadi have become more central to defining a Raag's structure and identity.

125. (A) Both A and R are true and R is the correct explanation of A.
The Western diatonic scale and the Indian Thaat system are structurally similar because both are based on the concept of a seven-note parent scale. These scales are organized in a sequential order within an octave to provide a foundation for creating melodies. This shared structural logic allows for direct comparisons between systems, such as equating the Western Major Scale with the Hindustani Bilawal Thaat.

126. (B) Avyavasthita (Lack of coordination/system)
Avyavasthita is an ancient term used to describe a demerit in ensemble singing where there is a lack of coordination or structural discipline. This results in performers failing to start or stop together. A modern choir conductor uses hand gestures to ensure perfect synchronization, thereby preventing this flaw. Maintaining structural order is essential for the collective aesthetic success of any large vocal or instrumental ensemble.

127. (A) I, II and IV
Pt. Ahobal, a medieval musicologist, introduced a revolutionary method of placing notes based on mathematical string lengths on the Veena. He

divided a thirty-six-inch string to find the precise positions for various Swaras. In this system, the fundamental note Sa was situated on the open string. These developments utilized the twenty-two Shruti framework to provide a practical and scientific basis for instrumental tuning and performance.

128. (D) Both Statement I and Statement II are incorrect
In the grammar of a Raag, Alpatva and Bahutva describe how frequently a note is used. Bahutva refers to the frequent and prominent use of a particular Swara, such as the Vadi or Samvadi. Conversely, Alpatva refers to the infrequent or rare use of a note. Stating that Alpatva signifies frequent use is incorrect; Alpatva is actually the rule that limits a note's presence to maintain the Raag's unique identity.

129. (A) I, II, III, IV
The foundational concepts of Indian music were formalized in a clear historical sequence. The Gram system provided the earliest microtonal framework, from which Murchchhanas were derived to create different scales. Much later, the Thaat system was developed to simplify the categorization of ragas using twelve semitones. Finally, the Raagang system emerged as a performance-based classification that focuses on grouping ragas by their shared melodic catchphrases or Angs.

130. (A) I, II, III and V
Orchestration in Indian music, known as Vadya Vrinda, involves arranging multiple instruments to perform classical themes. Historically, Indian music is monophonic, focusing on a single melody, which makes Western-style harmonic orchestration a unique challenge. Musicians like Pt. Ravi Shankar pioneered this field by blending traditional melodies with structured arrangements for various instrument sections. Unlike solo improvisation, these performances rely on set notation and coordination.

131. (B) Natya Shastra
Bharata Muni's Natya Shastra is widely recognized as the earliest authoritative source detailing the foundational concepts of Indian music theory. This ancient treatise provides a comprehensive explanation of the Gram and Murchchhana systems, which formed the basis for all subsequent melodic developments. By documenting these structures, the Natya Shastra established the formal grammar that governed classical performance and scale derivation for centuries.

132. (D) Pancham Gram
Ancient Indian music theory identifies three primary scales or Grams: Shadja Gram, Madhyama Gram, and Gandhara Gram. Shadja and Madhyama Grams were used for terrestrial musical practice, while Gandhara Gram was traditionally considered celestial. Pancham Gram is not a recognized category in classical musicology. The existing three Grams provided the complete structural foundation required for the derivation of all twenty-one ancient Murchchhanas.

133. (C) P-2, Q-3, R-4, S-1
Scales are classified by the number of notes they contain within an octave. A pentatonic scale uses five notes, while a hexatonic scale consists of six. Heptatonic scales, which are common in classical music, use seven notes. A chromatic scale is the most comprehensive, incorporating all twelve semitones. Understanding these counts is essential for identifying the structural complexity and melodic possibilities of various musical systems.

134. (D) Re-Dha Komal ragas are usually sung at midday.
The Time Theory of Raagas specifies that melodies featuring Komal Rishabh and Komal Dhaivat are traditionally performed during the Sandhiprakash periods of dawn and dusk. Suggesting that these ragas are performed at midday is incorrect, as midday melodies typically feature natural or Shuddha notes. Seasonal ragas and certain traditional exceptions, like Raag Bhairavi, provide flexibility within this otherwise strict temporal framework of performance.

135. (A) Both A and R are true and R is the correct explanation of A.
Murchchhana is a fundamental process in ancient music theory used to derive new scales from a base Gram. By shifting the tonic, or Shadja, to a different note within the original scale, the sequence of intervals between the notes

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this makes it visually more complex than the Bhatkhande system, it provides a very precise guide for students. It uses specific symbols like horizontal lines and equal signs to denote different divisions of time. However, it is not the universal standard, as the Bhatkhande system remains more widely used today.

188. (C) Statement I is correct but Statement II is incorrect
The classification of ragas into Shuddha, Chhayalag, and Sankeerna types specifies their melodic purity. Shuddha ragas are the most pure, being entirely unmixed. Chhayalag ragas show the shadow of another melody. Sankeerna ragas are the least pure in this specific sense, as they are complex blends of multiple musical forms. Suggesting that a Sankeerna Raag is the purest form of a melody is therefore an incorrect statement.

189. (A) I, II, III, IV
A standard Khayal performance follows a structured path of increasing tempo and intensity. It begins with a Vilambit, or slow-tempo section, which focuses on melodic development through Alap and Bandish. Next, Bol Taans are introduced to weave the lyrics into rhythmic patterns. The performance then moves into a Drut, or fast-tempo Bandish, concluding with rapid Taans and a high-energy Jhala to showcase the artist's technical brilliance.

190. (A) I, II, III and V
The development of Indian ensembles was significantly influenced by institutions like All India Radio and the Gandharva Mahavidyalaya. Indian choirs typically focus on unison or octave singing, reflecting the monophonic nature of the tradition. In contrast, Western choirs are strictly polyphonic, not monophonic. Fusion orchestras often attempt to blend these Indian melodies with Western counterpoint and harmony, creating a unique cross-cultural musical experience.

191. (B) It pleases the hearts of the people in specific regions.
As defined in ancient texts such as Matanga's Brihaddeshi, a Deshi Raag is music that has evolved from regional traditions. The defining characteristic of these melodies is their ability to provide aesthetic pleasure and touch the hearts of the people in a specific geographic area. Unlike the rigid and ritualistic Gram Raagas, Deshi Raagas are more flexible and varied, reflecting the diverse cultural landscapes across the country.

192. (D) Western synthesizers automate the emulation of 22 Shrutis.
The system of twenty-two Shrutis represents the microtonal foundation of Indian classical music, as demonstrated by Bharata using two Veenas. Each Shruti is a distinct pitch that cannot be perfectly mapped to the twelve equal semitones of the Western temperament. While modern Western synthesizers can be programmed to use microtones, they do not automate the emulation of twenty-two Shrutis by default, as they typically rely on the equal temperament system.

193. (B) P-1, Q-2, R-3, S-4
Hindustani and Carnatic rhythmic systems have several structural parallels despite using different names. Teentaal, with its sixteen beats, is often compared to the eight-beat Adi Tala in terms of its foundational importance. Dadra and Carnatic Rupaka Tala share a similar feel. Roopak Taala is similar to Misra Chapu, and Jhaptaal is often compared to Khanda Chapu. These mappings help musicians understand the rhythmic relationships between the two traditions.

194. (D) The physical pitch of Sa shifted significantly to a new frequency due to this.
The shift from ancient to modern music theory involved a change in how notes were conceptually counted on the twenty-two Shrutis. Ancient scholars placed Sa on the fourth Shruti, while modern theory places it on the first. However, this change was a matter of theoretical nomenclature and calculation convention. The actual physical pitch of Sa used in performance did not shift to a new frequency as a result of this theoretical transition.

195. (A) Both A and R are true and R is the correct explanation of A.
Creating successful fusion music requires a high level of expertise because it involves combining two distinct musical systems, each with its own rigid grammatical rules. Musicians must have a deep understanding of both traditions to blend them in a way that is aesthetically pleasing and avoids auditory chaos. Without this proficiency,

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144. (C) They have exactly the same strict mathematical definition as in ancient Jaati Gayan.
In modern Hindustani music, the terms Graha and Nyasa describe the starting and resting notes of a musical phrase, providing structural guideposts for the performer. However, they do not retain the exact, rigid mathematical definitions found in ancient Jaati Gayan. In contemporary practice, the concepts of Vadi and Samvadi have become far more significant in defining a Raag's tonal hierarchy and essential melodic character.

145. (A) Both A and R are true and R is the correct explanation of A.
The medieval Mela classification system provided the essential theoretical bridge to the modern Thaat system. It introduced the logical concept of grouping various ragas under a single parent scale that contains all seven notes of the octave in sequential order. This organizational method simplified the categorization of a vast number of melodies, making it easier for scholars and musicians to study the structural relationships between different ragas.

146. (B) Tristhana (Command over three octaves)
A vocalist who can effortlessly perform complex melodic sequences across the Mandra, Madhya, and Taar octaves is said to possess the merit of Tristhana. This term signifies full command over the three registers of the human voice. This achievement requires superior breath control and vocal flexibility, ensuring that the singer can maintain melodic purity and emotional expression throughout the entire range without showing signs of physical strain.

147. (A) I, II and IV
Representing a melodic glide or Meend is handled differently across musical systems. Western staff notation and the Bhatkhande system both use a curved line above or below the notes to indicate a smooth transition. Karnatak music utilizes specific gamaka symbols for such movements. While the Paluskar system is rhythmic-heavy, it also includes indications for melodic nuances, ensuring that the essential character of the glide is preserved in writing.

148. (A) Both Statement I and Statement II are correct
Sangeet Utpatti encompasses both mythological and evolutionary perspectives on the origins of music. Mythologically, music is often seen as a divine gift from deities such as Brahma and Saraswati. From an evolutionary standpoint, researchers suggest that music developed progressively from simple one-note chants, known as Archik, to the complex seven-note scales, or Sampurna ragas, that characterize the advanced classical traditions practiced in India today.

149. (A) I, II, III, IV
The development of musical notes in Vedic chanting followed a clear progressive sequence. It began with Archik, which utilized only a single note. This evolved into Gathik, using two notes, and then into Samik, which employed three notes. Eventually, the system expanded to Swarantara, incorporating four notes. This gradual increase in the number of tones provided the foundation for the eventual development of the full seven-note classical Indian scale.

150. (B) I, II, III and IV
Ancient Raag Lakshan, or characteristics, provided the grammatical framework for melodies. Graha was the starting note, and Amsa was the predominant tonal center, similar to the modern Vadi. Nyasa and Apanyasa served as the final and intermediate resting notes, respectively. While Tara referred to the upper octave limit, the term for the lower octave limit was Mandra. Together, these rules defined the structural boundaries of a Jaati or Raag.

151. (C) Vikrit
In Indian music, a note that is modified from its natural or Shuddha position is known as a Vikrit Swara. This term encompasses notes that are lowered, which are called Komal, as well as the note Madhyama when it is raised, known as Teevra. These variations are essential for creating the diverse scales and emotional landscapes of different ragas, providing the necessary chromatic variety within the seven-note framework.

152. (D) Both Sa and Pa are achal; Ma is not.
In the Hindustani musical system, the notes Shadja and Panchama are designated as Achal Swaras, meaning they are fixed and cannot be modified into Komal or Teevra forms. These two notes provide the stable tonal foundation for the entire scale. Madhyama, however, is not an Achal

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signifies four-fold speed (four notes per beat). Suggesting that Viaad represents a simple two to one ratio is incorrect; Viaad is a much more complex Layakaari that involves a seven over four ratio, which is far from simple.

205. (A) Both A and R are true and R is the correct explanation of A.
The Raag-Raagini classification system was inherently subjective and aesthetic, focusing on the personification of melodies into familial relationships. This subjectivity is evidenced by the fact that different authoritative schools, or Mats, such as Hanuman Mat and Someshwar Mat, provided conflicting lists of the main Raagas and their wives. This lack of a single, consistent standard highlights the aesthetic rather than scientific nature of this medieval categorization method.

206. (B) Ateet Graha
In Indian rhythmic theory, the Graha refers to the relationship between the start of a composition and the Sam, or first beat of the Taala cycle. When a composition begins after the Sam has passed, such as starting on the twelfth beat of a sixteen-beat cycle like Teentaal, it is known as Ateet Graha. This indicates that the entry point has "passed" the primary accent of the rhythmic cycle.

207. (B) II, III and IV
Classical music theory classifies vocalists' traits into merits (Gunas) and demerits (Doshas). Demerits include producing a harsh, crow-like voice (Kaki) and puffing the cheeks while singing (Tumbaki). A steady and dignified posture (Sthanaka) is considered a merit. While Shravaka refers to a loud or resonant voice, it is also considered a merit. Therefore, the correct classification focuses on the recognizable flaws and the essential physical discipline required for a professional singer.

208. (A) Both Statement I and Statement II are correct
Notation systems in both Western and Indian traditions use symbols to indicate pitch modifications. In Western music, a flat symbol is used to lower a note by one semitone. Similarly, in the Bhatkhande system of Hindustani music, a horizontal line placed underneath a note signifies that it is a Komal, or flattened, Swara. These standardized markings allow performers and students to accurately read and render the specific notes required for a piece.

209. (A) I, II, III, IV
To arrange these Layakaaris from fastest to slowest, one must evaluate their mathematical ratios relative to the base tempo. Viaad (7/4) is the fastest in this group at 1.75. Aad (3/2) follows at 1.5. Kuad (5/4) is slower at 1.25. Dugun (2/1) is usually faster than these, but within the context of common fractional Layakaari exercises, the ratios determine the order. If Dugun is 2.0, it would be the fastest overall.

210. (A) I, II, IV and V
Remixing and fusion are modern musical practices that utilize studio technology to blend different sounds. Remixing alters recorded elements like rhythm or instrumentation, while fusion brings together entire musical traditions. Both genres were popularized by global figures like Pt. Ravi Shankar and rely on advanced production techniques. Remixing does not necessarily destroy the original vocal track; instead, it recontextualizes it within a new melodic and rhythmic arrangement.

211. (B) Ahata and Anahata
In the study of Sangeet Utpatti, sound or Nada is conceptually divided into two primary types. Ahata Nada refers to sound that is produced by the physical contact or striking of objects, which is the basis for all music we hear. Anahata Nada is "unstruck" sound, considered by ancient philosophers and yogis to be a divine, internal vibration accessible only through spiritual practice rather than physical performance.

212. (D) Raagas are forbidden from using aesthetic Vivadi Swaras.
The Thaat system is a theoretical tool that organizes ragas into ten parent scales, each requiring seven sequential notes. While Thaats provide the structural foundation, ragas are the expressive melodies derived from them. It is incorrect to say that ragas are forbidden from using Vivadi Swaras; in fact, a performer may skillfully use a dissonant Vivadi note as an exception to enhance the aesthetic beauty and emotional impact of the performance.

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twenty-two Shrutis. By systematically adjusting the strings of one Veena while keeping another identical instrument as a constant reference, Bharata could clearly demonstrate the microtonal divisions between notes. This rigorous process established the twenty-two Shrutis as the fundamental units of the Indian musical scale, rather than the twelve semitones.

162. (D) Pakad
The ancient Jaati system was governed by ten essential characteristics, known as Lakshanas, which included the starting note (Graha), the prominent note (Amsa), and the ending note (Nyasa). These rules ensured the consistency of the melody. Pakad is not a term used in ancient Jaati Lakshana; it is a modern concept used in Hindustani music to describe the characteristic melodic catchphrase that helps identify a specific Raag.

163. (C) P-1, Q-2, R-3, S-4
Ancient musical terms have clear parallels or definitions in modern theory. Amsa was the most important note, functioning as the Vadi Swara does today. Nyasa refers to the note on which a composition concludes. Alpatva is the rule governing the infrequent or rare use of a specific note within a melody. Conversely, Bahutva describes the frequent and emphasized use of a note to establish the Raag's identity.

164. (D) Malkauns - Bilawal Thaat
In the Thaat system, ragas are categorized based on their scale structures. Yaman belongs to Kalyan Thaat, and Bageshri is placed under Kafi Thaat. Bhairavi is its own parent Thaat. However, Malkauns is a pentatonic Raag featuring Komal Ga, Dha, and Ni, which places it under the Bhairavi Thaat. Categorizing Malkauns under the Bilawal Thaat, which consists of only natural notes, is therefore structurally incorrect.

165. (A) Both A and R are true and R is the correct explanation of A.
A professional vocalist, according to ancient Indian musicology, is expected to possess both natural talent and intellectual rigor. Madhurya refers to the inherent sweetness and aesthetic appeal of the voice, while Dharana signifies a strong memory for complex compositions and Raag rules. Treatises prioritize both qualities because music is considered a blend of sensory beauty and precise mathematical and grammatical knowledge that must be retained by the artist.

166. (B) Western Staff Notation
If a musician is using a score that features five horizontal lines, spaces, clefs, and various note symbols, they are utilizing Western staff notation. While traditional Indian systems like those of Bhatkhande and Paluskar are widely used, some musicians adopt staff notation to document classical pieces for international collaboration or academic study. This system provides a detailed linear representation of pitch and rhythmic duration.

167. (D) I, II and III
The ancient system was based on three Grams: Shadja, Madhyama, and Gandhara. Shadja Gram was the standard scale for earthly music, while Gandhara Gram was traditionally said to have left the human realm for the heavens. While Madhyama Gram involved an adjustment to the note Pancham, it did not involve a lowered Dhaivat. These Grams provided the essential microtonal framework for deriving all classical scales in antiquity.

168. (A) Both Statement I and Statement II are correct
Rhythmic variations in Indian classical music are achieved through the division of the basic beat. Tigun is a Layakaari where exactly three notes or units are performed within the time span of one beat. Similarly, Chaugun refers to a four-fold increase in tempo, where four notes are rendered per beat. These divisions allow the performer to demonstrate rhythmic virtuosity and maintain the underlying pulse of the Taala.

169. (A) I, II, IV, III
Musical structures are organized from the smallest units to the largest systems. The Shruti is the smallest microtonal interval, which combines to form a Swara, or note. Multiple Swaras are arranged to create the Gram, which serves as the foundational scale. From the Gram, various Murchchhanas are derived by shifting the starting note, representing the most complex operational melodic structures in ancient Indian music theory.

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Swara; it can exist in its natural Shuddha form or be raised to the Teevra form, making it a variable note.

153. (A) P-1, Q-2, R-3, S-4
The Bhatkhande notation system uses a clear set of visual markers to indicate pitch range and modifications. A dot placed below a note signifies the Mandra Saptak, or lower octave, while a dot above the note indicates the Taar Saptak, or upper octave. Middle octave notes carry no dots. To denote a Komal or flattened note, a horizontal line is placed beneath the note symbol.

154. (D) Raga Yaman is strictly a morning raga.
The Time Theory of Raagas has several established exceptions, such as seasonal melodies like Malhar being performed during the monsoon regardless of the clock. Raag Bhairavi is also a traditional exception, often concluding concerts at any hour. Historical royal decrees also occasionally bypassed these rules. However, Raag Yaman is strictly an evening Raag; stating that it is a morning melody is a factual error.

155. (A) Both A and R are true and R is the correct explanation of A.
Madhyama Gram is distinguished from Shadja Gram by a specific adjustment in the pitch of the note Pancham. In this system, Pancham is lowered by one Shruti, moving it from the seventeenth to the sixteenth Shruti. This precise modification was necessary to establish a perfect consonant relationship, or Samvaad, between the notes Rishabh and Pancham, which is a defining characteristic of the Madhyama Gram's unique melodic structure.

156. (B) Harmony
In Western music theory, harmony refers to the simultaneous sounding of different notes to create chords that support a melody. When an orchestrator arranges a Hindustani composition and adds these chordal structures, they are introducing harmony into a traditionally monophonic musical system. This creates a richer, multi-layered sound that provides a different emotional and structural context for the classical Indian melodic lines being performed.

157. (A) I, II and III
Musical classification systems in India serve different purposes. The Thaat system provides a mathematical and structural framework for Northern music. Raagang classification focuses on practical, melodic catchphrases that define a Raag's identity. The Raag-Raagini system utilizes aesthetic and mythological themes to categorize melodies. In contrast, the ancient Gram-Raag system is no longer used in contemporary performance and is primarily of historical and theoretical interest to musicologists.

158. (A) Both Statement I and Statement II are correct
A major distinction between the two rhythmic systems lies in the use of the Laghu. In Carnatic music, the beat count of the Laghu changes according to the assigned Jaati, allowing for dynamic rhythmic variety. Hindustani Taalas, such as Teentaal or Jhaptaal, are fixed cycles where the number of beats does not change based on a variable component like the Southern Laghu, making the rhythmic structures more static.

159. (A) I, II, III, IV
Arranging fractional rhythmic speeds from simplest to most complex begins with Dugun, which is a straightforward double tempo of two notes per beat. Aad laya follows with a one point five ratio, or three notes in two beats. Kuad laya is more complex with a one point two five ratio, five notes in four beats. Finally, Viaad laya is the most intricate, involving seven notes in four beats.

160. (A) I, II, III and V
Classical Indian music theory identifies several demerits that a vocalist must avoid, such as puffing the cheeks while singing, craning the neck like a camel, and uncontrolled shaking of the voice. A lack of structural discipline is also a significant flaw. Conversely, producing an accurate pitch, or Suswara, is categorized as a primary merit. These guidelines encourage singers to focus on both technical purity and a dignified physical presentation.

161. (B) Demonstrate the existence and independence of 22 Shrutis
The Chatussarna experiment, detailed by Bharata Muni, was specifically designed to provide a mathematical and audible proof of the

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the fundamental theoretical divergence between the two classical traditions of India.

179. (A) I, II, III, IV
To arrange Layakaaris in ascending order of speed, one compares their mathematical ratios. Kuad (5/4) is the slowest at 1.25 times the base tempo. Aad (3/2) follows at 1.5 times the tempo. Viaad (7/4) is faster at 1.75 times, and Dugun (2/1) is the fastest in this group, doubling the original pulse. This progression shows how rhythmic complexity increases as the ratio of notes to beats becomes higher.

180. (A) I, II, III and V
Both Western and Indian systems use a twelve-tone octave as their foundation. The Western Major and Natural Minor scales have direct equivalents in the Bilawal and Asavari Thaats, respectively. However, a key difference is that Western scales form the basis for harmony and chords, while Indian scales are purely melodic. Furthermore, while Indian music focuses on microtonal Shrutis, Western classical music typically uses the equally tempered semitone system.

181. (D) Complete performance of song, instruments, and dance.
The Sanskrit word Sangeet is used in ancient treatises like the Sangeet Ratnakar to refer to the unified performing arts. It literally translates to the complete performance of vocal singing (Gayan), instrumental playing (Vadan), and dancing (Nritya). This definition emphasizes the traditional belief that these three elements are inseparable components of a single artistic tradition, together creating a complete and harmonious aesthetic experience for the audience.

182. (B) Kharaharapriya (Bhairav)
While many Hindustani and Carnatic ragas are equivalent, their names and scales must match exactly. Mohanam is identical to Bhopali, Hindolam matches Malkauns, and Kalyani is the equivalent of Yaman. However, Kharaharapriya does not match Bhairav; Kharaharapriya is actually the equivalent of the Hindustani Kafi Thaat. Bhairav, with its flat second and flat sixth, corresponds to the Carnatic Mayamalavagowla scale instead.

183. (A) P-1, Q-2, R-3, S-4
Rhythmic structure in Indian music is built upon several key concepts. Laya refers to the speed or tempo of the performance. The Matra is the basic unit of time measurement, similar to a beat. A Theka is the prescribed set of mnemonic syllables that define a particular Taala. Vibhags are the structural divisions or bars that organize the beats into a recognizable cycle during rhythmic accompaniment.

184. (D) Both systems share identical names for all their 12 Swaras.
While Hindustani and Carnatic traditions share the foundational seven notes (Sa Re Ga Ma Pa Dha Ni), they use very different nomenclature for the twelve semitones. For example, the North uses terms like Komal and Teevra, while the South uses numerical suffixes and names like Chatusruti or Antara. Both systems use parent scales and emphasize gamakas, or ornaments, though they are more strictly formalized in the Carnatic tradition.

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185. (A) Both A and R are true and R is the correct explanation of A.
Suswara, or a pleasant and tuneful voice, is considered a primary merit for any classical vocalist. While technical mastery over rhythm and melodic grammar is essential, it is not sufficient on its own. The ultimate goal of Indian classical music is to produce Ranjakata, or aesthetic delight. A pleasing tone is necessary to evoke this emotional response in the listener, making Suswara a fundamental requirement for a successful and expressive performance.

186. (B) Uttarang Vadi Raagas
In Hindustani music, the octave is divided into the Poorvang (Sa to Ma) and the Uttarang (Pa to Sa). If a Raag emphasizes its Vadi Swara in the upper Uttarang section, it is classified as an Uttarang Vadi Raag. According to the Time Theory, these ragas are traditionally performed during the second half of the diurnal cycle, which includes the late-night hours, perfectly aligning with this artist's practical application.

187. (A) I, II and III
The Paluskar notation system is known for its high level of detail, particularly regarding rhythmic durations and fractional beats. While

170. (A) II, III and IV
Fusion music in India is characterized by the integration of classical elements with Western genres like jazz or rock. Pioneering groups like Shakti demonstrated how traditional percussion can be used effectively in these cross-genre collaborations. Successful fusion requires artists to maintain the integrity of their own traditions while being flexible enough to accommodate new styles. It does not replace the Raag system; instead, it provides a new context for it.

171. (C) Komal Re, Komal Dha
The Time Theory of Raagas identifies the transition periods of dawn and dusk as Sandhiprakash times. Melodies performed during these hours, such as Raag Marwa or Raag Purvi in the evening, are structurally characterized by the use of Komal Rishabh and Komal Dhaivat. This specific combination of flattened notes helps create the contemplative and transitional mood that is traditionally associated with the setting of the sun.

172. (D) Replacing the strings with thicker gauges.
Bharata's Chatussarna experiment was a meticulous process involving two identical Veenas. It required tuning both to the same standard Shadja Gram and then systematically lowering the strings of one instrument by one Shruti at each stage to observe note relationships. Replacing the strings with thicker gauges was not a part of this process; the focus was on microtonal adjustments and auditory comparison using the original strings to prove the twenty-two Shrutis.

173. (A) P-1, Q-2, R-3, S-4
The development of musical notation has been led by various influential figures across different traditions. V.N. Bhatkhande and V.D. Paluskar created the two primary notation systems used in Hindustani music today. In the Western tradition, Guido d'Arezzo is credited with developing early staff notation. Purandara Dasa, often called the grandfather of Carnatic music, established the foundational pedagogical exercises and rhythmic systems used in the South.

174. (D) Vikrita Jaatis strictly use only 5 notes.
Jaati Bhed refers to the categorization of ancient melodies into Shuddha and Vikrita types. There are seven Shuddha Jaatis that maintain their original pure scales. Vikrita Jaatis are formed by modifying or mixing these pure forms. However, suggesting that Vikrita Jaatis are restricted to using only five notes is incorrect; they can contain five, six, or seven notes depending on the specific melodic structure and the rules of the Jaati.

175. (A) Both A and R are true and R is the correct explanation of A.
Modern Hindustani theory, popularized by Pt. Bhatkhande, places the note Shadja on the first Shruti of its interval. This differs from the ancient practice of placing notes on the final Shruti. This shift is due to a change in theoretical counting and the influence of modern acoustic physics, which measures the pitch from the starting frequency of an interval rather than the concluding point after a sequence of microtonal steps.

176. (A) Remix
A remix is a contemporary musical product created by taking an existing recording and altering its elements, such as adding a new rhythmic track or modifying the vocal pitch using digital technology. When a DJ takes a classical vocal sample and layers it over electronic dance beats, they are creating a remix. This process allows for the reinterpretation of traditional sounds within the context of modern popular music styles.

177. (A) I, II, III and IV
In ancient music theory, the seven notes of the Shadja Gram were assigned to specific Shrutis among the twenty-two available. Shadja was placed on the fourth Shruti. Madhyama followed on the thirteenth. Panchama was situated on the seventeenth Shruti, while Nishada occupied the final twenty-second Shruti. This distribution reflected the intervals of four, three, and two Shrutis that defined the relationships between the different notes of the scale.

178. (A) Both Statement I and Statement II are correct
Hindustani and Carnatic music use different scales as their primary Shuddha, or basic, reference. In the North, the Bilawal Thaat, which consists of all natural notes equivalent to the Western Major scale, is considered the Shuddha scale. In the South, Mayamalavagowla is the Shuddha scale. This scale is structurally different, featuring a flat second and a flat sixth, illustrating

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the fusion risks losing the unique identity and beauty of both the classical and the contemporary elements.

196. (B) 4 beats
Kuad laya is a specific rhythmic speed characterized by a five over four ratio. To perform this Layakaari, an artist must mentally divide the rhythm so that exactly five units of sound or beats are executed within the time span normally occupied by four beats of the basic pulse. This results in a tempo that is one point two five times faster than the original, requiring precise rhythmic control.

197. (C) I, II and III
The Mela classification system was systematically introduced by Vidyaranya and later expanded into seventy-two parent scales by Venkatamakhin. It organizes ragas by grouping derived Janya ragas under their respective Janak, or parent, scales. While it is the primary system in Carnatic music, it was not completely ignored in the North; instead, it provided the conceptual foundation for the Thaat system developed later for Hindustani classical music.

198. (C) Statement I is correct but Statement II is incorrect
The Carnatic tradition utilizes a comprehensive system of thirty-five Taalas derived from seven basic types and five rhythmic Jaatis. This rigid scheme provides a highly organized framework for Southern rhythm. While Hindustani music also utilizes a variety of Taalas, it does not follow this specific thirty-five Taala scheme. Instead, the North uses a separate collection of cycles, such as Teentaal and Jhaptaal, which are organized according to different structural principles.

199. (A) I, II, III, IV
The history of Raag classification is documented through key musicological texts in chronological order. Bharata's Natya Shastra provided the earliest melodic framework. Matanga's Brihaddeshi then introduced the formal definition of the Raag. Later, the Sangeet Makarand discussed the Raag-Raagini system. Finally, Venkatamakhin's Chaturdandi Prakashika formalized the seventy-two Melakarta system, representing the most advanced organizational method of the medieval and early modern periods for Southern music.

200. (A) I, II, III and IV
Acoustic music is generated physically without electronic amplification, while an orchestra, or Vadya Vrinda, utilizes a variety of instruments under a conductor's guidance. Choirs involve groups of singers performing in unison or harmony, and fusion involves blending different musical styles. It is incorrect to say that remixing is strictly limited to acoustic instruments, as it primarily relies on modern digital technology and electronic manipulation of recorded sounds.

201. (B) Nyasa
In the ancient Jaati system, which was the precursor to the modern Raag system, specific rules governed the role of every note. The term Nyasa was used to identify the note on which a composition or a section of a musical piece concluded. As the permanent resting note, the Nyasa provided a sense of resolution and structural completion to the melodic framework of the ancient performance.

202. (B) Vivadi (dissonant note) is played frequently.
Raag-Lakshan defines the hierarchy of notes within a Raag. The Vadi and Samvadi are the most important and frequently played notes, while Anuvadi notes support the melody. A Vivadi Swara is a dissonant note that is generally avoided or used only sparingly and with great skill to enhance aesthetic beauty. Playing a Vivadi Swara frequently would destroy the grammatical purity and identity of the Raag, making it a major exception.

203. (C) P-1, Q-2, R-3, S-4
Hindustani Thaats are defined by their unique note combinations. Kalyan Thaat is characterized by the use of Teevra Madhyam. Bhairavi Thaat features all four Komal notes: Re, Ga, Dha, and Ni. Kafi Thaat is distinguished by Komal Gandhar and Komal Nishad. Bhairav Thaat utilizes Komal Rishabh and Komal Dhaivat. Correctly identifying these features is essential for categorizing and performing the various ragas within the Hindustani classical tradition.

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204. (C) Viaad represents a simple 2:1 ratio.
Layakaari involves the rhythmic division of time in Indian classical music. Dugun refers to double speed (two notes per beat), and Tigun means triple speed (three notes per beat). Chaugun

is altered. This transformation creates a new melodic structure with its own unique character, effectively functioning as a form of modulation that expanded the musical possibilities of the ancient system.

136. (C) Roopak
Roopak Taala is a seven-beat cycle that is unique in Hindustani music because it begins with a Khali, or empty beat, on the first count. This structure, along with its internal divisions of three, two, and two, gives the rhythm an inherently uneven and "limping" quality. This makes it an ideal choice for composers who wish to evoke a sense of rhythmic instability or complex grace in their musical pieces.

137. (B) II, III and IV
The classification of ragas into Shuddha, Chhayalag, and Sankeerna types is based on the purity of the melody. Chhayalag ragas incorporate a glimpse or shadow of a second Raag, while Sankeerna ragas involve a complex mixture of several melodies. This system is primarily focused on melodic mixture and aesthetic balance. Shuddha means the Raag is pure and unmixed, but it does not specifically refer to mathematical Shruti alignment.

138. (C) Statement I is correct but Statement II is incorrect
The Melakarta system in Carnatic music is a complete mathematical scheme that identifies seventy-two parent scales. While Hindustani music was influenced by Southern organizational methods, it did not adopt the seventy-two Thaat scheme. Pt. V.N. Bhatkhande found that ten principal Thaats were sufficient to classify the ragas common in the North. Therefore, while seventy-two is the standard in the South, it is not used in Northern practice.

139. (A) I, II, III, IV
In the ancient Shadja Gram, the intervals between the notes were defined by a specific number of Shrutis. The sequence for the first four notes began with Shadja having four Shrutis. Rishabha followed with an interval of three Shrutis, and Gandhara was allotted two Shrutis. Madhyama then returned to an interval of four Shrutis. This 4-3-2-4 pattern established the foundational microtonal structure of the most important ancient Indian scale.

140. (A) I, II, III and V
Acoustic music is produced through physical resonance, while electronic music utilizes oscillators and digital synthesis. Modern fusion projects often combine these two approaches, such as blending an acoustic Sitar with electronic beats. Remixes also frequently apply digital effects to acoustic samples. Choirs, however, are defined by human vocal performance and are not required by definition to be electronically pitch-corrected, as they rely on natural harmony.

141. (A) Gram is a Shruti foundation; Murchchhana is its derived operational scale.
The fundamental difference between these two ancient concepts is their structural role. A Gram is a static, foundational scale that establishes the specific Shruti intervals for the notes. A Murchchhana is the operational scale derived from a Gram by shifting the starting note. While the Gram provides the underlying microtonal structure, the Murchchhana represents the practical sequence used in performance and melodic exploration across different pitch levels.

142. (D) Thaat Ahir Bhairav
Pt. Bhatkhande's Thaat system classifies Hindustani ragas into ten principal parent scales: Bilawal, Kalyan, Khamaj, Bhairav, Kafi, Asavari, Bhairavi, Todi, Purvi, and Marwa. While Ahir Bhairav is a very popular and significant Raag, it is not considered one of the ten parent Thaats. Instead, it is categorized as a Janya or derived Raag that belongs to the Bhairav Thaat due to its melodic structure and note content.

143. (A) P-1, Q-2, R-3, S-4
The Bhatkhande notation system uses a set of standardized symbols to represent rhythmic structures. The letter X indicates the Sam, or first beat. A zero denotes the Khali, or empty beat. Numbers such as two, three, and four are used to mark subsequent accented beats, or Talis. A curved line placed below a group of notes indicates that they should all be performed within the duration of a single beat.

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213. (A) P-1, Q-2, R-3, S-4
The Time Theory of Raagas assigns specific melodies to different periods of the day based on their note structure. Bhairav is performed during the morning Sandhiprakash. Raag Yaman is the foundational melody for the first quarter of the night. Malkauns is a serious Raag suited for the midnight hours. Lalit is a unique transitional melody that is typically performed during the pre-dawn hours of the early morning.

214. (C) Laghu is always exactly 4 beats.
The structure of a Carnatic Taala is based on three components: the Laghu, Dhrutam, and Anudhrutam. While Anudhrutam is always one beat and Dhrutam is always two beats, the Laghu is a variable unit. Its beat count changes based on the assigned rhythmic variety, or Jaati, ranging from three to nine beats. Suggesting that the Laghu is always exactly four beats is therefore incorrect in the context of Southern rhythm.

215. (C) A is true but R is false.
The Western chromatic scale is an exhaustive sequence of twelve equal semitones. While this provides the foundation for Western harmony and modulation, it does not perfectly align with the microtonal Shruti intervals used in Indian classical music. Indian Shrutis are not equally spaced, and their precise intonation is critical for the emotional identity of different ragas, making the equal temperament of the chromatic scale a different system entirely.

216. (B) Fusion
Fusion music is the deliberate synthesis of two or more distinct musical traditions to create a new artistic expression. In this example, the blending of Jazz harmonic progressions on a piano with the classical Hindustani Tarana form is a perfect demonstration of fusion. This approach allows the artist to explore the relationship between Western harmony and Eastern melody, creating a cross-cultural dialogue while maintaining elements of both traditions.

217. (A) I, II, III and IV
Ancient musicologists established a fixed distribution of the twenty-two Shrutis across the seven notes of the Shadja Gram. Shadja was traditionally placed on the fourth Shruti. Madhyama occupied the thirteenth, and Panchama was situated on the seventeenth. Nishada was placed on the final twenty-second Shruti. This mathematical distribution provided the essential microtonal framework that defined the intervals and melodic character of classical Indian music in the ancient period.

218. (C) Statement I is correct but Statement II is incorrect
In the Bhatkhande notation system, a dot placed above a note symbol is used to indicate that it belongs to the Taar Saptak, or upper octave. However, the Paluskar notation system uses a different set of conventions and symbols to represent pitch and octave changes. Therefore, it is incorrect to say that both systems use the same dot-above method for the upper octave, as their structural approaches to notation are distinct.

219. (A) I, II, III
A typical performance of a Karnatak composition, such as a Kriti or Pallavi, follows a standard structural progression. It begins with the Pallavi, which serves as the main refrain and opening section. This is followed by the Anupallavi, which provides melodic and lyrical contrast. The composition concludes with the Charanam, which is the final and often most detailed stanza, leading back to the Pallavi to finish the piece.

220. (A) I, II and IV
The concepts of Gram and Murchchhana are central to understanding the history of Indian musical scales. A Gram provides the fundamental Shruti structure, while a Murchchhana is derived from a Gram by shifting the starting note, or tonic, to create new scales. Far from being irrelevant, these theories explain the modal shifts and scale relationships that still influence modern music. Murchchhanas always consist of seven notes, rather than being limited to five.

221. (B) Vadi Swara
In the ancient Jaati system, the Amsa was the most significant note, serving as the predominant tonal center and defining the character of the melody. In modern Hindustani classical music theory, this role is fulfilled by the Vadi Swara, often called the “king” note of the Raag. Both terms refer to the note that is most frequently emphasized and used by the performer to establish the Raag’s identity.

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222. (B) Gram Raag (Ancient regional Raag)
Modern Thaat classification organizes melodies into several types. Ashray ragas share the name and scale of their parent Thaat. Janya ragas are those derived from a parent Thaat. Sandhiprakash ragas are a time-based category within the system. Gram Raag is not a part of this modern scheme; it is an ancient category of melodies that belonged to the earlier Gram system and is no longer used in practical performance today.

223. (A) P-1, Q-2, R-3, S-4
Taalas in the Hindustani system are divided into structural sections known as Vibhags. Teentaal consists of four equal Vibhags of four beats each. Jhaptaal also has four Vibhags, but they follow a two-three-two-three pattern. Dadra is a shorter cycle divided into two Vibhags of three beats each. Roopak is a seven-beat cycle organized into three Vibhags. Understanding these divisions is essential for both the performer and the accompanist.

224. (D) Kaki - Crow-like voice
Ancient treatises identify various demerits, or Doshas, that a vocalist must avoid. Sandashta refers to the clenching or biting of teeth while singing, and Bhita describes a fearful delivery. Karabha is the term for craning the neck like a camel. While Kaki does refer to a harsh, crow-like voice, the phrasing of the pair must match the specific Sanskrit and English definitions used in the text to be considered a correct or incorrect identification.

225. (A) Both A and R are true and R is the correct explanation of A.
The medieval Raag-Raagini system was more of an artistic and aesthetic classification than a scientific one. It personified melodies into families, assigning gender and seasonal attributes to them. This inherent subjectivity is clearly demonstrated by the fact that different authoritative schools, known as Mats, had conflicting lists of which Raagas and Raaginis belonged together. This variation proves that the system was based on subjective interpretation rather than a fixed structural or mathematical standard.

226. (D) 7
Viaad laya is defined by a mathematical ratio of seven over four. When this rhythmic variation is applied to a standard four-beat cycle, the musician must render exactly seven beats or notes within that same duration. This creates a tempo that is one point seven five times faster than the original pulse. Executing seven strokes evenly across four beats requires high precision and a strong internal sense of rhythmic pulse.

227. (A) I, II and III
The Time Theory of Raagas divides the day into two halves. Poorvang Vadi ragas are generally performed from noon to midnight, while Uttarang Vadi ragas are assigned to the second half, from midnight to noon. Madhyama is recognized as the Adhvadarshak Swara because its form—Shuddha or Teevra—indicates the transition between day and night melodies. Far from being modern, these principles have been documented in musical treatises for centuries.

228. (C) Statement I is correct but Statement II is incorrect
The concept of the choir, involving a group of singers performing together, has its roots in Western liturgical music, specifically in the church tradition. While Indian classical music has a long and rich history, it has traditionally been centered on the solo performer rather than large polyphonic choirs. Choral singing in the classical Indian context is a much more recent development, often introduced for pedagogical purposes or modern ensemble performances.

229. (A) I, II, III
A classical Hindustani performance typically follows a logical sequence of increasing tempo. It begins with a Vilambit, or slow, section, which is often set to cycles like Ektaal. This is followed by a Madhya Laya, or medium-tempo section, commonly using Teentaal. The performance concludes with a Drut, or fast-tempo section, where Teentaal is played at a much higher speed. This progression from slow to fast allows for the gradual development of musical ideas.

230. (A) I, II and III
Sankeerna Raagas are characterized by a complex mixture of multiple melodies, which requires a high level of expertise from the performer to

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maintain an aesthetic balance. Raag Piloo is a well-known example that frequently exhibits these characteristics. Unlike Shuddha Raagas, which strictly adhere to one scale, Sankeerna Raagas deviate from parent Thaat rules to incorporate different melodic shadows, creating a rich and varied musical texture that is distinct from simpler melodic forms.

231. (D) Ending/resting note
In ancient Indian musical theory, the term Nyasa was used to identify the note on which a musical phrase or an entire composition concluded. As the permanent resting note, the Nyasa provided a sense of resolution and defined the structural endpoint of the Jaati or Raag. This note served as a tonal anchor, ensuring that the melodic development reached a clear and satisfying finish according to the established grammatical rules of the system.

232. (C) Harmonic Progression
Indian classical music has utilized several methods for deriving and organizing scales throughout history, including the ancient Murchchhana system and the modern Thaat and Melakarta systems. These methods are all based on melodic principles and note relationships. Harmonic progression, however, is a fundamental concept of Western music theory that involves the sequence of chords and harmony. It is not a traditional method used for deriving scales in the monophonic Indian classical tradition.

233. (A) P-1, Q-2, R-3, S-4
Authoritative texts in Indian musicology each introduced or detailed essential concepts. Bharata's Natya Shastra documented the Chatussarna experiment and the twenty-two Shrutis. Matanga's Brihaddeshi provided the first comprehensive definition of Deshi Raagas. The Sangeet Ratnakar, written in the thirteenth century, offered an extensive documentation of the entire musical knowledge of its time. Venkatamakhin's Chaturdandi Prakashika formalized the seventy-two Melakarta system for organizing parent scales in Southern India.

234. (C) They often sing polyphonic harmonies similar to Western choirs.
While Indian classical music has adopted the concept of the choir in modern times, such as the famous Gandharva Choir, the performance style remains rooted in the melodic tradition. Unlike Western choirs that emphasize complex polyphonic harmonies, Indian choirs primarily focus on unison or octave-separated singing. This maintains the monophonic character of the raga system while allowing a large group to perform together in a way that is structurally consistent with classical Indian principles.

235. (C) A is true but R is false.
Pt. Bhatkhande formalized the use of ten principal Thaats as parent scales for the Hindustani musical system. While these ten Thaats effectively categorize the vast majority of commonly performed ragas, they do not mathematically cover every single possible Raag. In a twelve-tone system, thousands of different seven-note scales are theoretically possible. Bhatkhande's ten Thaats were a practical selection designed to simplify classification rather than provide an exhaustive mathematical model.

236. (B) Remix
A remix is created when an existing musical track is modified using digital tools to add new elements, such as a deep electronic bass line, or to alter the original recording, like synthesizing vocal pitches. In this scenario, the composer is reinterpreting a popular Hindustani track through the lens of modern electronic production. This process results in a new version of the song that blends classical elements with contemporary electronic dance music aesthetics.

237. (A) I, II, III and IV
Many ragas in the Hindustani tradition have identical or very similar structures in the Carnatic system. Raag Jog is known as Nata in the South, and Bhopali matches the scale of Mohanam. Malkauns is equivalent to the Carnatic Hindolam, and Yaman corresponds to the Kalyani scale. These equivalents are essential for understanding the shared melodic foundation between the two traditions, allowing musicians to cross-reference and study related ragas across the diverse musical landscape of India.

238. (A) Both Statement I and Statement II are correct
Layakaari refers to the skillful manipulation of tempo in Indian music using different rhythmic ratios. Aad laya, or Dedh-gun, is a ratio of three

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288. (B) A flexible approach to phrasing
Fusion projects often demand a flexible approach to phrasing, which can be inhibited by strict classical conditioning. Traditional training focuses on specific techniques and rules that may limit a performer's ability to adapt to multidisciplinary styles. For a successful collaboration, vocalists must consciously modify their ingrained phrasing habits to meet the diverse structural demands of modern fusion music.

289. (D) They must be adapted to meet modern structural demands
The scholars concluded that the traditional merits and demerits of a vocalist must be critically reassessed and adapted to meet modern structural demands. As vocalists move from traditional solo performances to collaborative formats like Remix or Orchestra, their existing skill sets require adjustment. This conscious adaptation ensures that classical techniques effectively support the synchronization and phrasing needed in contemporary multidisciplinary settings.

290. (A) Inability to adapt to rigid rhythmic grids
A notable demerit of the classically trained vocalist identified in the study is the inability to adapt to rigid rhythmic grids. This limitation becomes apparent in collaborative formats that require strict adherence to pre-arranged temporal structures. While traditional training provides other strengths, this specific difficulty with synchronization can hinder performance in contexts like Orchestras or Remix projects that use fixed beats.

291. (C) To establish a comprehensive framework of swaras bridging regional gaps
The primary goal of aligning the Hindustani and Karnatak systems and mapping their pitch values was to establish a comprehensive framework of swaras. This systematic approach helps bridge regional theoretical gaps by identifying both identical and divergent musical elements. Such a framework provides practitioners with a solid foundation for understanding the connections between different regional traditions within Indian music.

292. (A) Mathematical similarities in cyclical rhythms
Comparative studies of Hindustani and Karnatak Taalas highlight foundational mathematical similarities in cyclical rhythms. By performing a structural analysis of these rhythmic systems, researchers demonstrate that despite different terminologies, the underlying rhythmic frameworks share significant commonalities. This understanding is essential for recognizing the broader mathematical principles that govern time cycles across diverse regional traditions in Indian music.

293. (D) Execute cross-system adaptations with greater structural integrity
Recognizing the Karnatak names of popular Hindustani Ragas enables practitioners to execute cross-system adaptations with greater structural integrity. This knowledge allows musicians to bridge different regional traditions effectively. By understanding the corresponding terminologies, performers can maintain the authentic melodic structure of a Raag while adapting it across the diverse theoretical frameworks of the Hindustani and Karnatak systems.

294. (B) Scales with identical swaras but different terminologies
The necessity of comparative theoretical knowledge is underscored by the existence of scales that share identical swara structures but use different regional terminologies. This phenomenon highlights how different systems can describe the same musical reality using unique terms. Recognizing these similarities through comparative study is vital for musicians to navigate the pan-Indian landscape and facilitate cross-system communication and adaptation.

295. (C) It improves the understanding of pan-Indian landscapes
Rigorous engagement with comparative studies of Hindustani and Karnatak systems drastically improves the analytical understanding of the broader pan-Indian musical landscape. By bridging regional gaps through the study of swaras and Taalas, practitioners gain a more comprehensive perspective. This approach allows for a deeper appreciation of the shared structural and mathematical foundations that unify diverse regional musical traditions.

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duration of four beats is known as Viaad laya. This results in a mathematical ratio of seven over four, which is one point seven five times faster than the basic tempo. Mastering this advanced Layakaari requires an exceptional level of rhythmic precision and internal pulse, as it represents one of the more complex and challenging divisions of time used in Indian classical music.

247. (A) I, II and III
The ancient system of Indian music was built on twenty-two Shrutis in an octave, providing the microtonal foundation for the Gram system. Bharata Muni's Chatussarna experiment provided the mathematical proof for these intervals. However, it is incorrect to say that all Shrutis are mathematically equidistant; in ancient theory, the size of the Shrutis varied slightly to accommodate the different four, three, and two Shruti intervals that defined the relationships between the notes of the scale.

248. (A) Both Statement I and Statement II are correct
Acoustic music is defined by the production of sound through physical means, such as the vibration of strings or air, without any electronic amplification or digital synthesis. A traditional Sitar performance that does not use a microphone is a perfect example of this style, as it relies entirely on the natural resonance of the instrument. Acoustic music specifically avoids the use of MIDI instruments or electronic oscillators, focusing instead on the pure timbre and organic sound of the instruments themselves.

249. (C) I, II, III, IV
The systems for categorizing notes and scales in Indian music have evolved through clear historical stages. The Gram system provided the earliest foundational scales, from which Murchchhanas were derived by shifting the starting note. Later, the Mela system was developed in Southern India to organize parent scales. Finally, the modern Thaat system was popularized in Northern India to simplify Raag classification. This progression reflects the increasing sophistication and organization of musical theory over several centuries of development.

250. (A) I, II, IV and V
Notation in Indian music serves as a guide for students and scholars. The Bhatkhande system is the most widely used today, while the Paluskar system is primarily taught in specific institutions like the Gandharva Mahavidyalaya. Both systems use symbols to denote rhythmic features, such as '0' for the Khali beat in the Bhatkhande system. In the Indian tradition, notation is viewed as a prescriptive tool rather than a comprehensive descriptive record of the highly improvised Alap sections.

251. (B) The parameters of sonic generation
The academic symposium highlights that Sangeet Utpatti represents more than just historical anecdotes or mythological narratives. It serves as a comprehensive framework for the systematic formalization of sonic parameters. This approach allows researchers to evaluate foundational tenets of sound generation and interval mapping, establishing a distinct architectural model for understanding the historical emergence of musical scales.

252. (A) Nuanced continuum of microtonal intervals
Comparative studies reveal that Indian musical scales are fundamentally defined by a nuanced continuum of microtonal intervals. This characteristic stands in contrast to Western systems, which typically prioritize equal temperament and standardized tonal structures. Understanding this acoustic phenomenon is essential for decoding the complex interval relationships that form the architectural basis of the Indian musical model.

253. (C) Equal temperament and standardized tonal structures
Western musical scales are characterized by their heavy reliance on equal temperament and standardized tonal structures. The comparative analysis emphasizes that these standardized harmonic progressions distinguish Western systems from the microtonal focus found in other traditions. Such structural parameters create a specific framework for interval mapping and sound generation, facilitating a clear distinction during systematic musical evaluations.

254. (D) Capabilities to decode complex interval relationships
Mastering the theoretical components of Sangeet Utpatti provides researchers with the analytical tools needed to decode complex interval

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relationships. This expertise is applicable to both Indian and Western musical scales within applied theory. By understanding these foundational principles, scholars can better interpret the structural divergence and convergence between different musical systems through a sophisticated analytical lens.

255. (C) Because it represents a systematic formalization of sonic parameters
Scholars emphasize that Sangeet Utpatti should be viewed as a systematic formalization of sonic parameters rather than a mere historical anecdote. This perspective underscores its role as a formal model for sound generation and interval mapping. Treating it as a structured system allows for a deeper comprehension of how foundational tenets establish complex architectural models in music.

256. (B) Chatussarna
In the study of ancient musical structures, Chatussarna is employed as a specialized methodological tool. It is specifically used to demonstrate and validate the exact intervals of shrutis during the reconstruction of primal scales. This process allows musicologists to verify the mathematical precision underlying the ancient division of notes, which is fundamental to understanding historical melodic frameworks.

257. (D) By sequential shifting of the tonic from a base Gram
The derivation of various Murchchhanas occurs through the sequential shifting of the tonic note within a base Gram. The Gram provides the foundational framework necessary for this process. These resulting structures subsequently influence the formulation of Jaati classifications, demonstrating how ancient melodic systems were built upon interdependent relationships between the tonic, the base scale, and derived patterns.

258. (A) Provides characteristics to identify specific melodic entities
Jaati Lakshana plays a critical role in ancient melodic categorization by providing the essential characteristics needed to identify specific melodic entities. It works alongside Jaati Bhed, which outlines intricate variations within these classifications. Together, these elements form a system that allows musicologists to distinguish between various melodic structures and understand the bedrock of subsequent musical evolution.

259. (C) The mathematical precision of the ancient division of notes
The meticulous application of the Chatussarna process allows scholars to successfully validate the mathematical precision underlying the ancient division of notes. This validation confirms that the historical system of shruti intervals and note placement was not arbitrary. It highlights the sophisticated and systematic nature of ancient theoretical frameworks, which provided a stable foundation for developing complex melodic categories.

260. (A) Interdependent Gram, Murchchhana, and Jaati relationships
Subsequent melodic evolution is founded upon the interdependent relationship between Gram, Murchchhana, and Jaati classifications. This intricate system of ancient melodic categorization provided the structural framework for more complex musical developments. By understanding how these elements interact, researchers can trace the historical trajectory of musical theory from its primal origins toward more sophisticated modern structures.

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261. (D) Through the strict adherence to defined characteristics
A collection of notes transitions into a formalized Raag through strict adherence to defined characteristics. These structural and aesthetic rules are essential for ensuring that each musical entity maintains a distinct identity. Without following these precise guidelines, a melody lacks the formalized structure required to be recognized as a Raag within the established theoretical and performing traditions.

262. (B) Essential rules governing melodic progression
Raag-Lakshan encompasses the essential structural and aesthetic rules that govern melodic progression. These rules define the framework within which a Raag operates, including its prominent notes and patterns. By providing a clear set of parameters, Raag-Lakshan ensures that the melody remains consistent and preserves

its purity, which is vital for both pedagogical instruction and artistic performance.

263. (C) It immediately dilutes the core identity of the melody
Any deviation from established Raag-Lakshan during a performance results in the immediate dilution of the melody's core identity. Adherence to these specific characteristics is what maintains the distinctiveness of a Raag. Scholars argue that preserving this identity is crucial, as the theoretical codification of these rules provides the architectural framework necessary for authentic improvisational and melodic exploration.

264. (D) Prominent notes, ascending/descending patterns, and phrasing
The precise rules associated with the concept of Raag dictate specific elements such as prominent notes, ascending and descending patterns, and particular phrasing. These components are essential for defining the structural identity of the melody. By following these rules, performers ensure that the musical entity remains recognizable and adheres to the aesthetic standards established within traditional musicological frameworks.

265. (A) Preserves melodic purity while allowing for improvisation
The systematic application of Raag-Lakshan serves a dual purpose for the performing artist. It ensures the preservation of melodic purity by maintaining traditional standards. Simultaneously, it provides the necessary architectural framework for exploring complex improvisational dimensions. This balance between structure and creativity is vital for maintaining the core identity of the Raag while allowing for artistic expression.

266. (B) The prominence gained by regional variations
The transition from the Gram Raag system to the Deshi Raag classification was primarily driven by the increasing prominence of regional variations. As musical practices expanded, the ancient Gram system became less suitable for categorizing diverse melodies. The Deshi classification emerged to accommodate these regional nuances, marking a significant step in the historical adaptation of melodic taxonomic structures.

267. (B) Based on primary parent scales
The Male Raag classification system fundamentally organizes musical melodies based on primary parent scales. This method provides a structured approach to grouping diverse Raagas under foundational tonal frameworks. By using these parent scales as the primary organizational principle, scholars can better understand the genealogical and structural relationships between different melodies within the historical context of musical taxonomy.

268. (A) Thaat Raag classification
In modern Hindustani applied theory, the Thaat Raag classification remains a highly influential system. It is utilized within current pedagogical frameworks to systematically group diverse melodies under specific parent scales. This model reflects the ongoing evolution of melodic taxonomy, having structurally adapted to accommodate the growing complexity of the musical repertoire while providing an efficient tool for classification.

269. (C) Under specific parent scales
Under the Thaat Raag classification, current pedagogical frameworks systematically group diverse melodies under specific parent scales. This approach allows for the efficient organization of the musical repertoire based on structural parameters. By focusing on these parent scales, the system provides a functional way to categorize and teach a wide variety of Raagas within modern musical education and practice.

270. (D) Melodic taxonomy structurally adapted for repertoire complexity
The evolution of Raag classifications demonstrates that melodic taxonomy has structurally adapted over centuries. This adaptation was necessary to accommodate the growing complexity of the musical repertoire as it transitioned from ancient systems to modern frameworks. Understanding this historical progression provides essential insights into how classification methodologies have changed to meet the needs of performers and scholars throughout history.

271. (C) The purity of a melody
The Shuddha, Chhayalag, and Sankeerna classification system primarily assesses the purity

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of a melody. It distinguishes between independent structures, shadowed melodies, and mixed entities. By evaluating these levels of purity, the system influences performance aesthetics and dictates the permissible boundaries of melodic mixing, ensuring a clear understanding of the structural integrity of each musical composition.

272. (B) Highly mixed melodic entities
Within the Shuddha, Chhayalag, and Sankeerna categorization, Sankeerna entities are defined as highly mixed melodic structures. This classification distinguishes them from Shuddha, which represents independent structures, and Chhayalag, which refers to shadowed melodies. Identifying these mixed entities is crucial for understanding how different melodic elements interact and for establishing the aesthetic boundaries within contemporary musical performances.

273. (D) Aesthetic approach creating distinct familial structures
The historical Raag-Raagini classification system is characterized by its aesthetic and personified approach to music. It organizes melodies into distinct familial structures, offering significant iconographic value. While this system provided a unique way to categorize melodies, it was eventually replaced in practical applications by more functional frameworks that focus on shared catchphrases and thematic focal points.

274. (A) Because it organized melodies via shared catchphrases
The Raagang classification gradually replaced the Raag-Raagini system in practical applications because it organizes melodies based on shared characteristic catchphrases. This functional approach allows performers to recognize melodic similarities more easily than the previous personified system. By focusing on thematic focal points, the Raagang framework provides a more practical and analytical tool for understanding contemporary musical performances.

275. (C) Providing the most practical tool for understanding melodic similarities
According to research findings, the primary strength of the Raagang classification is its role as a practical tool for understanding melodic similarities. By grouping melodies based on shared characteristic catchphrases and thematic focal points, it offers a functional framework for performers. This system allows for a deeper analytical comprehension of how different melodies relate to one another in practice.

276. (A) The time theory of Raagas
The theoretical model presented integrates the time theory of Raagas with the evolving placement of shuddha and vikrit swaras on shruties. This integration demonstrates the systematic correlation between specific times of day and the precise intonation of notes. By tracking these relationships across historical epochs, researchers can analyze how tuning conventions have shifted and impacted musical performance.

277. (D) Precise intonation of notes for specific times of day
In the provided case study, the time theory of Raagas requires the precise intonation of notes corresponding to specific times of day. This correlation is fundamental to the psychological and acoustic efficacy of the performance. The theory dictates that certain swaras must be placed accurately on shruties at given times to achieve the intended temporal impact and resonance.

278. (B) The Medieval period
Significant structural modifications to the ancient method of placing swaras on specific shruties occurred during the Medieval period. This historical shift represents a transition between the ancient and modern periods in terms of tuning conventions. These modifications directly impacted the development of standardized configurations and influenced the overall psychological and acoustic efficacy associated with the time theory of Raagas.

279. (C) Psychological and acoustic efficacy of time theory
Scholars argue that historical shifts in the placement of shuddha and vikrit swaras on shruties directly impacted the psychological and acoustic efficacy of the time theory of Raagas. These modifications in tuning conventions altered how the temporal impact of a performance is perceived. Such changes highlight the importance of accurate mathematical alignment

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of microtonal intervals in achieving musical effectiveness.

280. (D) The accurate mathematical alignment of evolving microtonal intervals
The study concludes that the temporal impact of a performance is fundamentally reliant on the accurate mathematical alignment of evolving microtonal intervals. Achieving this alignment requires a sophisticated understanding of the historical and theoretical placement of swaras on shruties. This precise tuning ensures that the performance resonates correctly within the framework of the time theory of Raagas across different epochs.

281. (A) Accurate documentation of popular Raagas and Taalas
The primary objective of the academic committee's review was the accurate documentation of popular Raagas and Taalas using diverse notation systems. By examining Hindustani, Karnataka, and Western scripting methods, researchers aimed to evaluate how effectively each system records complex compositions. This documentation is essential for standardizing music curriculum and preserving the integrity of traditional rhythmic and melodic structures.

282. (B) By utilizing specific traditional symbols
The notation systems of Hindustani and Karnataka music indicate intricate ornamentations and cyclical rhythmic divisions by utilizing specific traditional symbols. These indigenous scripting methods are designed to capture nuances that other systems might overlook. Such symbols allow for a detailed representation of melodic and rhythmic characteristics, which is necessary for the authentic preservation and instruction of these musical forms.

283. (B) Staff-based harmonic alignment and durational values
Western music notation emphasizes staff-based harmonic alignment and precise durational values. This systematic approach focuses on the vertical relationship between notes and their exact temporal lengths. While effective for certain structures, this emphasis differs from indigenous systems that prioritize cyclical rhythms and specific ornamentations. Understanding these differences is crucial for determining the most suitable notation for various musical traditions.

284. (A) It lacks the extensive supplementary symbols required
Pure Western notation struggles to capture accurate descriptions of popular Raagas and Taalas because it lacks the extensive supplementary symbols required for such nuance. Traditional Raagas and Taalas involve intricate ornamentations and cyclical rhythms that are not easily represented on a standard staff. Without these additional symbols, the microtonal and rhythmic essence of the music is often lost.

285. (C) They are structurally superior for preserving the microtonal and cyclical essence
Scholars deduced that the indigenous notation systems of Hindustani and Karnataka music are structurally superior for preserving the microtonal and cyclical essence of the music. These systems are specifically designed to handle the complexities of popular Raagas and Taalas. By providing a more accurate representation of traditional elements, they ensure that the authentic characteristics of the performance are recorded.

286. (D) Precise breath control and tonal accuracy
According to the performance studies analysis, the resonance of Acoustic and Choir settings is greatly enhanced by the vocalist's precise breath control and tonal accuracy. These traditional merits are fundamental to classical training and provide a high level of vocal prowess. When integrated into specific collaborative environments, these skills contribute significantly to the overall aesthetic quality and sound depth.

287. (C) Orchestra and Remix contexts
Orchestra and Remix contexts are negatively affected when a vocalist is unable to adapt to rigid, pre-arranged rhythmic grids. These formats require precise synchronization that traditional classical conditioning might not fully address. The inability to follow such strict temporal structures is identified as a specific demerit, hindering the overall cohesion and performance quality within these modern collaborative musical arrangements.

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notes for every two beats of the pulse, resulting in a speed that is one point five times faster. Kuad laya, also known as Sawa-gun, involves performing five notes in the span of four beats, which is one point two five times the original tempo. Both require precise rhythmic control from the performer.

239. (A) I, II, III, IV
Deriving a new scale through the Murchchhana process on a Veena follows a specific sequence. It begins by tuning the instrument to a standard base Gram. Next, the performer conceptually shifts the tonic, or Sa, to a different note on the scale, such as the string for Rishabh. By playing the strings in sequence starting from this new tonic, a new interval pattern is created, resulting in a unique melodic scale that differs from the original base scale.

240. (B) I, II, III and V
An Indian orchestra, or Vadya Vrinda, involves a group of instruments performing together under the guidance of a conductor. Unlike solo improvisation, this format requires a composed score or a very strict arrangement to ensure all instruments are synchronized. Historically, Indian music lacked the chordal harmony of the West, so these arrangements focus on melodic layering. While they may use amplification, it is not a defining requirement; the key is the structured collective performance.

241. (D) Gram Raagas were ancient/strict; Deshi were regional/flexible.
Gram Raagas were the standardized and mathematically strict melodies of the ancient period, rooted in the foundational Gram system and used primarily in formal and ritualistic contexts. In contrast, Deshi Raagas were more flexible melodies that evolved from the diverse regional folk traditions of India. They were designed to provide aesthetic pleasure to common people and varied according to local tastes, representing a more regional and evolutionary phase of Indian classical music history.

242. (A) It maps perfectly to Bhairavi Thaat.
The Western major scale is a diatonic scale consisting of seven notes with two semitone intervals. In Hindustani music, this structure corresponds perfectly to the Bilawal Thaat, which uses only natural notes. It does not map to the Bhairavi Thaat, as Bhairavi features four flat notes—Rishabh, Gandhar, Dhaivat, and Nishad—which create an entirely different melodic character compared to the bright and natural major scale used in both traditions.

243. (C) P-1, Q-2, R-3, S-4
Note nomenclature varies between Hindustani and Carnatic traditions. Hindustani Komal Rishabh corresponds to the Southern Shuddha Rishabha. Komal Gandhar in the North matches the Carnatic Sadharana Gandhara. Komal Dhaivat is known as Shuddha Dhaivata in the South, and Komal Nishad is equivalent to the Carnatic Kaisiki Nishada. These mappings are essential for musicians to translate and understand the melodic structures shared between the two classical systems of India despite the different terminology used.

244. (D) Exaggerated physical gestures to convey rhythm.
Sangeet Ratnakar identifies several Gunas, or merits, of a vocalist, such as having a naturally sweet voice, possessing knowledge of Raag and Taal, and the ability to maintain steady breath. These qualities contribute to a high-quality aesthetic performance. However, exaggerated physical gestures and facial contortions are classified as demerits, or Doshas. A dignified and stable stage presence is expected of a professional singer, as physical strain distracts from the musical and emotional experience.

245. (A) Both A and R are true and R is the correct explanation of A.
In Hindustani music theory, the note Madhyama is designated as the Adhvadarshak Swara, meaning the time-indicating note. This is because the shift between its two forms—Shuddha and Teevra—serves as a primary marker for the time of performance. Ragas featuring Shuddha Madhyama are typically performed during the day, while the introduction of Teevra Madhyama signals the transition into evening and night ragas, effectively guiding the temporal placement of different melodies in the cycle.

246. (D) Viaad
The rhythmic variation where seven equal units of sound or strokes are executed within the

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296. (D) The precise rendering of dugun, Tigun, and Chaugun
During the execution of straightforward multiples in the workshop, researchers evaluated the precise rendering of dugun, Tigun, and Chaugun. These rhythmic divisions are performed within strict cyclical boundaries to test foundational proficiency. Ensuring accuracy in these basic subdivisions is essential for maintaining a steady pulse and establishing the metrical stability required for more complex rhythmic manipulations in applied theory.

297. (A) Aad, Kuad, and Viaad
The rhythmic fractions Aad, Kuad, and Viaad were observed to challenge the internal metronomic stability of performers due to their asymmetric manipulations. These intricate divisions require a high level of structural execution and internal focus. Mastering these complex fractional Layakaaries is necessary for moving beyond straightforward multiples and achieving a more sophisticated level of rhythmic competency in performance.

298. (B) Foundational speed and subdivisions
According to the study, the practice of dugun, Tigun, and Chaugun primarily develops foundational speed and subdivisions. These straightforward multiples serve as the building blocks for rhythmic mastery. By perfecting these basic divisions within a cyclical boundary, percussionists establish the necessary metrical control and temporal stability required before attempting more difficult and syncopated rhythmic fractional divisions.

299. (B) For executing highly syncopated and off-beat phrasing
Mastery of Aad, Kuad, and Viaad is essential for executing highly syncopated and off-beat phrasing in music. These asymmetric rhythmic divisions allow performers to navigate complex temporal patterns that go beyond simple multiples. By developing proficiency in these areas, musicians can enhance their structural competency and express sophisticated rhythmic concepts that are vital for advanced applied theoretical practice.

300. (A) Navigating between multiples and fractional divisions
The highest echelon of structural competency in applied rhythmic theory is defined by the ability to fluently navigate between straightforward multiples and complex fractional divisions. This skill demonstrates a complete mastery of Layakaaries. Fluency in transitioning from symmetric patterns to asymmetric manipulations shows deep metronomic stability and technical proficiency, representing the pinnacle of rhythmic achievement within the studied framework.

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(A) Matang
(B) Naarad
(C) Bharat
(D) Nanyadev

62. Identify the incorrectly matched pair.
(A) Raga Vigyan - Alain Danielou
(B) Sangeet Chintamani - Acharya Birhaspati
(C) Sangeet Paarijaat - Pt. Ahobal
(D) Chaturdandi Prakashika - Vyankatmakhi

63. Read the following statements regarding Fox Strangways and select the correct option.
Statement I: He authored the acclaimed book 'The Music of Hindostan'.
Statement II: His work provides a detailed analysis of Indian scales, rhythms, and folk melodies observed during his travels.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

64. A musicology student is trying to understand the exact string lengths for placing the 12 swaras on a Veena. Which of the following treatises should they practically apply?
(A) Natya Shastra
(B) Brihaddeshi
(C) Nardiya Shiksha
(D) Sangeet Paarijaat

65. What is the defining feature of the 'Jati Gayan' described in ancient treatises?
(A) It involves singing in English.
(B) It is a modern genre of light classical music.
(C) It represents the classical melodic forms prevalent before the clear formalization of Ragas.
(D) It is a percussion solo technique.

66. Which of the following is a correct reflection of Pt. Omkarnath Thakur's musical ideology?
(A) He rejected the use of traditional ragas in performance.
(B) He believed music had profound psychological and spiritual impacts, as detailed in his work Pranavbharati.
(C) He advocated for the complete Westernization of Indian music education.
(D) He claimed to have authored the Natya Shastra.

67. Read the following statements and select the correct option.
Assertion (A): The shift from the Grama-Murchhana system to the Mela/Thaat system was a significant historical development.
Reason (R): Over centuries, the practical application of shifting tonics became obsolete, leading scholars to classify ragas based on a fixed tonic and varying note structures.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

68. Which text provides the most appropriate and detailed description of the 'Dashavidha Raga Vargikaran' (ten-fold classification of ragas)?
(A) Sangeet Ratnakar
(B) Natya Shastra
(C) Chaturdandi Prakashika
(D) Swaramalekalanidhi

69. All of the following scholars belong to the modern period of Indian musicology EXCEPT:
(A) Thakur Jaidev Singh
(B) Sharachchandra Shridhar Paranjape
(C) Bhagwat Sharan Sharma
(D) Someshwardev

70. How did the establishment of Gandharva Mahavidyalaya by Pt. V. D. Paluskar impact Indian music?
(A) It democratized music education by opening it to the public, breaking the monopoly of the Gharana system.
(B) It restricted music teaching strictly to royal courts.
(C) It replaced vocal music entirely with instrumental music.
(D) It enforced the learning of Western classical music only.

71. Who is the author of 'Swaramalekalanidhi'?

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explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

8. Which of the following is the most appropriate description of Pt. Ahobal's contribution to Indian music?
(A) He first established the placement of Swaras on the Veena string using proportional measurements.
(B) He was the first scholar to classify ragas into Thaats within the medieval Hindustani tradition.
(C) He authored the Natya Shastra, the foundational encyclopedic treatise on Indian musicology.
(D) He introduced Western notation systems and harmonic structures to traditional Indian music.

9. Read the following statements regarding Western scholars who contributed to Indian music:
I. Capt. N.A. Willard wrote a treatise on the music of Hindustan.
II. William Jones published essays on the musical modes of the Hindus.
III. Alain Danielou extensively researched comparative musicology.
IV. Fox Strangways authored 'The Music of Hindostan'.
V. Capt. C.R. Day never wrote about Indian music.
Which of the above statement(s) is/are correct?
(A) I, II, III and IV only
(B) I, III, IV and V only
(C) II, III, IV and V only
(D) I, II, III, IV and V

10. Arrange the following treatises in chronological order of their writing:
I. Sangeet Ratnakar
II. Natya Shastra
III. Sangeet Paarijaat
IV. Brihaddeshi
(A) II, IV, I, III
(B) II, I, IV, III
(C) IV, II, I, III
(D) I, II, III, IV

11. Which scholar is known for authoring the text 'Sangeet Darpan'?
(A) Ramamatya
(B) Pt. Ahobal
(C) Shriniwas
(D) Damodar Pandit

12. Identify the correctly matched pair of modern scholar and their contribution.
(A) Thakur Jaidev Singh - Sangeet Ratnakar
(B) Pt. Omkarnath Thakur - Pranavbharati
(C) Dr. Prem Lata Sharma - Natya Shastra
(D) Prof. R.C. Mehta - Sangeet Samaysar

13. Read the following statements regarding medieval treatises and select the correct option.
Statement I: Sangeet Raj was authored by Maharana Kumbha.
Statement II: Chaturdandi Prakashika was authored by Vyankatmakhi.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

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14. Read the following statements regarding the treatise Sangeet Ratnakar:
I. It is divided into seven chapters.
II. It was written by Sharangdev.
III. It discusses only vocal music, omitting dance.
IV. It is widely regarded as a vital link between ancient and medieval music.
Which of the above statement(s) is/are correct?
(A) I, II and III only
(B) I, II and IV only
(C) II, III and IV only
(D) I and IV only

15. Match List I with List II and select the correct option.
List I: (Scholar)
P. Maharana Kumbha
Q. Ramamatya
R. Pt. Ahobal
S. Vyankatmakhi
List II: (Treatise)

(A) The roots of Indian music can be traced back to the Samaveda.
(B) Vedic chanting initially used three notes: Udatta, Anudatta, and Svarita.
(C) The concept of Raga evolved significantly during the medieval period.
(D) The Grama-Murchhana system replaced the Thaat system in the 20th century.

47. Read the following statements and select the correct option.
Assertion (A): Sangeet Ratnakar is often referred to as 'Saptadhyayi'.
Reason (R): The treatise is structurally divided into seven distinct chapters covering different aspects of music and dance.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

48. Which of the following options represents the most appropriate definition of the term 'Prabandha' as discussed in medieval treatises like Sangeet Ratnakar?
(A) A loosely structured and melodic improvisation performed without the constraints of rhythm.
(B) A strictly bound, structured musical composition with specific angas and dhatus.
(C) A type of ancient stringed instrument used predominantly during the Vedic period for rituals.
(D) A systematic method of tuning the Veena string to achieve perfect microtonal intervals.

49. Read the following statements regarding the evolution of textual tradition in Indian music:
I. Early treatises relied heavily on oral traditions before being documented.
II. The concept of Thaat was standardized in ancient texts like Natya Shastra.
III. Medieval texts show a clear bifurcation of Hindustani and Carnatic systems.
IV. Modern treatises shifted focus towards standardization and notation.
V. Western scholars completely ignored the Sanskrit textual tradition.
Which of the above statement(s) is/are correct?
(A) I, III and IV only
(B) I, II and V only
(C) II, III and IV only
(D) I, IV and V only

50. Arrange the following developments in Hindustani music chronologically:
I. Singing of Samagana in the Vedic period
II. Formulation of the Jati Gayan system
III. Establishment of the 10 Thaat system
IV. Emergence of the Prabandha form
(A) I, II, IV, III
(B) I, IV, II, III
(C) II, I, III, IV
(D) IV, I, II, III

51. Who is recognized as the author of the text 'Sangeetopanishatsaaroddhar'?
(A) Maharana Kumbha
(B) Ramamatya
(C) Sudhakalash
(D) Nanyadev

52. Identify the correct pair among the following scholars and their major contribution or work.
(A) Thakur Jaidev Singh - Pioneering the notation system
(B) Fox Strangways - Sangeet Paarijaat
(C) Jagdekmall - Sangeet Ratnakar
(D) Pt. Vinayak Rao Patwardhan - Raga Vigyan

53. Read the following statements regarding the history of Hindustani music and select the correct option.
Statement I: The Persian influence during the medieval period significantly shaped the evolution of Hindustani music.
Statement II: Alain Danielou was an ancient scholar who translated Persian texts into Sanskrit.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

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incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

24. Read the following statements regarding Sudhakalash:
I. He was a Jain monk and scholar.
II. He authored the text Sangeetopanishatsaaroddhar.
III. His work belongs to the medieval period of Indian music.
IV. He was the founder of the Gandharva Mahavidyalaya.
Which of the above statement(s) is/are correct?
(A) I, II and IV only
(B) I, II and III only
(C) II, III and IV only
(D) I, III and IV only

25. Match List I with List II and select the correct option.
List I: (Text)
P. Hridaya Kautuk
Q. Sangeet Chintamani
R. Bharat Bhashya
S. Manasollaas
List II: (Author)
1. Nanyadev
2. Someshwardev
3. Hridyanarayana
4. Acharya Birhaspati
(A) P-3, Q-4, R-1, S-2
(B) P-1, Q-2, R-3, S-4
(C) P-4, Q-3, R-2, S-1
(D) P-2, Q-1, R-4, S-3

26. Which of the following statements about the treatise 'Swaramalekalanidhi' is incorrect?
(A) It introduces the 10 Thaat system of modern Hindustani music.
(B) It was written by Ramamatya.
(C) It describes the music system prevalent in the Vijayanagara Empire.
(D) It attempts to reconcile theoretical concepts with practical performance.

27. Read the following statements and select the correct option.
Assertion (A): William Jones is noted for his contribution to the study of Indian music.
Reason (R): He wrote 'On the Musical Modes of the Hindus', applying a comparative approach to Indian musicology.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

28. Which of the following is the most appropriate description of 'Manasollaas'?
(A) A modern academic treatise detailing the evolution and application of Western staff notation.
(B) An encyclopedic work by Someshwardev containing a section on music and arts.
(C) A specific technical text focused solely on the physical structure and construction of the Tabla.
(D) A comprehensive translation and analysis of the Samaveda performed by a late Western scholar.

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29. Read the following statements regarding the contribution of Western scholars to Indian music:
I. E. Clements focused on the intonation and shrutis of Indian music.
II. Alain Danielou wrote extensively on the philosophy and scales of Northern Indian music.
III. H.A. Popley authored 'The Music of India'.
IV. Fox Strangways documented Indian folk and classical melodies.
V. Capt. N.A. Willard discarded all ancient Sanskrit treatises as irrelevant.
Which of the above statement(s) is/are correct?
(A) I, II, III and V only
(B) I, II, III and IV only
(C) II, III, IV and V only
(D) I, III, IV and V only

30. Arrange the following scholars in chronological order:
I. Matang
II. Ramamatya
III. Vyankatmakhi
IV. Pt. Vishnu Digambar Paluskar
(A) I, II, III, IV

(B) II, I, IV, III
(C) I, III, II, IV
(D) IV, III, II, I

31. Which medieval musicologist is credited with the authorship of 'Sangeet Chudamani'?
(A) Jagdekmall
(B) Someshwardev
(C) Parshwadev
(D) Nanyadev

32. Identify the correctly matched pair of scholar and their era.
(A) Bharat - Modern Period
(B) Sharangdev - Medieval Period
(C) Pt. Vishnu Narayan Bhatkhande - Ancient Period
(D) Matang - Modern Period

33. Read the following statements regarding Hridyanarayana and select the correct option.
Statement I: He was an important musicologist of the medieval period.
Statement II: He authored the texts Hridaya Kautuk and Hridaya Prakash.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

34. Read the following statements regarding the text 'Bharat Bhashya':
I. It is also known as Saraswati Hridayalankar.
II. It was authored by Nanyadev.
III. It discusses the music of the ancient period.
IV. It was written by Pt. Vinayak Rao Patwardhan.
Which of the above statement(s) is/are correct?
(A) I, II and III only
(B) I, II and IV only
(C) II, III and IV only
(D) I and IV only

35. Match List I with List II and select the correct option.
List I: (Western Scholar)
P. Capt. N.A. Willard
Q. William Jones
R. E. Clements
S. H.A. Popley
List II: (Work / Contribution Area)
1. On the Musical Modes of the Hindus
2. A Treatise on the Music of Hindustan
3. Introduction to the Study of Indian Music
4. The Music of India
(A) P-2, Q-1, R-3, S-4
(B) P-1, Q-2, R-4, S-3
(C) P-4, Q-3, R-2, S-1
(D) P-3, Q-4, R-1, S-2

36. Which of the following statements about Sharachchandra Shridhar Paranjape is incorrect?
(A) He was a modern Indian scholar of music.
(B) He contributed significantly to the historical study of Indian music.
(C) His writings provide insight into the evolution of Hindustani music.
(D) He is the original author of the ancient text Natya Shastra.

37. Read the following statements and select the correct option.
Assertion (A): The treatise 'Sangeet Paarijaat' holds immense significance in the history of Hindustani music.
Reason (R): It explicitly describes the exact placement of swaras on the veena string using mathematically defined string lengths.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

38. Which of the following is the most appropriate description of Bhagwat Sharan Sharma's contribution?
(A) He was the primary sage responsible for composing the sacred musical hymns of the Samaveda.
(B) He was a modern musicologist who authored significant academic texts on Hindustani music.
(C) He was the South Indian scholar credited with inventing the mathematical 72 Melakarta system.

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(D) He was the visionary musician who established the Gandharva Mahavidyalaya for public education.

39. Read the following statements regarding Dr. Prem Lata Sharma:
I. She was a renowned musicologist and scholar.
II. She served as the Vice-Chancellor of Indira Kala Sangeet Vishwavidyalaya.
III. She translated several ancient musical treatises into modern languages.
IV. She was deeply involved in the textual tradition of Indian music.
V. She primarily researched African tribal music.
Which of the above statement(s) is/are correct?
(A) I, II, III and IV only
(B) I, II, IV and V only
(C) II, III, IV and V only
(D) I, III, IV and V only

40. Arrange the following texts in chronological sequence:
I. Naradiya Shiksha
II. Sangeet Makarand
III. Swaramalekalanidhi
IV. Chaturdandi Prakashika
(A) I, II, III, IV
(B) II, I, IV, III
(C) I, III, II, IV
(D) IV, III, II, I

41. Which modern musicologist authored the scholarly work 'Sangeet Chintamani'?
(A) Dr. Subhadra Choudhary
(B) Prof. Pradeep Kumar Dixit
(C) Acharya Birhaspati
(D) Thakur Jaidev Singh

42. Identify the correctly matched pair of text and its central theme.
(A) Brihaddeshi - First detailed definition of Raga
(B) Natya Shastra - Exclusive focus on 19th-century instruments
(C) Chaturdandi Prakashika - Foundation of modern Dhrupad
(D) Sangeet Paarijaat - Description of Western harmony

43. Read the following statements regarding Prof. R.C. Mehta and select the correct option.
Statement I: He was a distinguished modern scholar of Hindustani music.
Statement II: He edited numerous journals and anthologies on Indian musicology.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

44. Read the following statements regarding Alain Danielou:
I. He was a French scholar who extensively studied Indian classical music.
II. He authored the book 'Northern Indian Music'.
III. He argued that Indian music is scientifically highly developed in its microtonal intervals.
IV. He discredited the historical texts of Indian music completely.
Which of the above statement(s) is/are correct?
(A) I, II and III only
(B) I, II and IV only
(C) II, III and IV only
(D) I and IV only

45. Match List I with List II and select the correct option.
List I: (Scholar)
P. Prof. Pradeep Kumar Dixit
Q. Bhagwat Sharan Sharma
R. Dr. Prem Lata Sharma
S. Acharya Birhaspati
List II: (Category)
1. Modern Indian Musicologist
2. Modern Indian Musicologist
3. Modern Indian Musicologist
4. Modern Indian Musicologist
(A) P-1, Q-2, R-3, S-4
(B) P-4, Q-3, R-2, S-1
(C) P-2, Q-4, R-1, S-3
(D) P-3, Q-1, R-4, S-2

46. Which of the following statements about the development of Hindustani music from the Vedic period is incorrect?

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1. Swaramalekalanidhi
2. Sangeet Paarijaat
3. Sangeet Raj
4. Chaturdandi Prakashika

(A) P-3, Q-1, R-2, S-4
(B) P-1, Q-2, R-3, S-4
(C) P-4, Q-3, R-1, S-2
(D) P-2, Q-4, R-1, S-3

16. Which of the following statements about the text 'Nardiya Shiksha' is incorrect?
(A) It is attributed to the sage Naarad.
(B) It describes the 72 Melakarta system.
(C) It correlates Vedic Swaras with Laukika (flute) Swaras.
(D) It is an ancient text relevant to the historical development of Indian music.

17. Read the following statements and select the correct option.
Assertion (A): Vyankatmakhi is highly celebrated in the history of Indian music.
Reason (R): He formulated the 72 Melakarta system in his text Chaturdandi Prakashika.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

18. Which of the following best describes the core subject matter of the text 'Sangeet Samaysar'?
(A) A comprehensive work on Indian music and regional performance forms authored by Parshwadev.
(B) A detailed documentation of Western musical scales and their historical development in Europe.
(C) A technical commentary on modern sound recording and sophisticated acoustic engineering techniques.
(D) A scholarly translation and interpretation of various Perso-Arabic musical concepts and forms.

19. Read the following statements regarding modern musicologists:
I. Acharya Birhaspati extensively researched ancient scales and Shrutis.
II. Thakur Jaidev Singh translated and interpreted several classical texts.
III. Dr. Prem Lata Sharma was a pioneering musicologist and academician.
IV. Prof. R.C. Mehta contributed significantly to musicological research.
V. Dr. Subhadra Choudhary focused strictly on Western classical music.
Which of the above statement(s) is/are correct?
(A) I, II, III and V only
(B) I, II, III and IV only
(C) II, III, IV and V only
(D) I, III, IV and V only

20. Arrange the following musicologists in chronological order of their major contributions:
I. Bharat
II. Sharangdev
III. Pt. Ahobal
IV. Pt. Vishnu Narayan Bhatkhande
(A) I, II, III, IV
(B) II, I, IV, III
(C) I, III, II, IV
(D) IV, III, II, I

21. Which scholar authored the treatise 'Raga Tatvavibodh'?
(A) Hridyanarayana
(B) Vyankatmakhi
(C) Shriniwas
(D) Ramamatya

22. Identify the correctly matched pair concerning Western scholars and their works.
(A) H.A. Popley - Sangeet Paarijaat
(B) Capt. C.R. Day - The Music and Musical Instruments of Southern India and the Deccan
(C) E. Clements - The Music of Hindostan
(D) Fox Strangways - The Ragas of Northern Indian Music

23. Read the following statements regarding modern Indian scholars and select the correct option.
Statement I: Pt. Vinayak Rao Patwardhan was a leading vocalist and musicologist of the Gwalior Gharana.
Statement II: He compiled his musical knowledge in the 'Raga Vigyan' series.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are

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54. Read the following statements regarding Maharana Kumbha:
I. He was a ruler of Mewar.
II. He authored the monumental treatise Sangeet Raj.
III. Sangeet Raj comprehensively covers vocal music, instrumental music, and dance.
IV. He was a leading figure in the 20th-century music revival.
Which of the above statement(s) is/are correct?
(A) I, II and III only
(B) I, II and IV only
(C) II, III and IV only
(D) I and IV only

55. Match List I with List II and select the correct option.
List I: (Text)
P. Pranavbharati
Q. Sangeet Samaysar
R. Raga Tatvavibodh
S. Sangeet Darpan
List II: (Author)
1. Pt. Omkarnath Thakur
2. Parshwadev
3. Shriniwas
4. Damodar Pandit
(A) P-1, Q-2, R-3, S-4
(B) P-2, Q-1, R-4, S-3
(C) P-4, Q-3, R-2, S-1
(D) P-3, Q-4, R-1, S-2

56. Which of the following statements about the 'Grama-Murchhana' system is incorrect?
(A) It was entirely developed by Western scholars in the 19th century.
(B) It formed the basis of ancient Indian melodic structures.
(C) It involves generating scales by shifting the tonic note.
(D) It is extensively detailed in the Natya Shastra and Brihaddeshi.

57. Read the following statements and select the correct option.
Assertion (A): Pt. Vishnu Narayan Bhatkhande is considered a pioneer of modern musicology in North India.
Reason (R): He travelled extensively to collect bandishes and standardized them into a coherent textual and notational framework.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

58. Which of the following best reflects the core competency required to study the text 'Sangeet Ratnakar' analytically?
(A) Understanding of ancient Sanskrit terminology, Prabandhas, and the Grama-Murchhana system.
(B) Fluency in modern English pop music notation.
(C) Knowledge of digital audio workstation software.
(D) Expertise in Western harmonic progressions.

59. Read the following statements regarding the contribution of Dr. Subhadra Choudhary:
I. She was a prominent academic in Indian music.
II. Her research focused on the structural analysis of musical forms.
III. She authored analytical works interpreting ancient theories in a modern context.
IV. She discarded the relevance of Laya and Tala in her studies.
V. She worked extensively on translating Greek music texts.
Which of the above statement(s) is/are correct?
(A) I, II and III only
(B) I, II, III and IV only
(C) II, III and V only
(D) I, IV and V only

60. Which of the following describes the scholarly approach and contribution of Capt. N.A. Willard?
(A) He invented the modern Tabla.
(B) He accurately captured the oral traditions of practicing musicians of his time rather than relying solely on ancient Sanskrit texts.
(C) He focused exclusively on the acoustics of temple bells.
(D) He strictly adhered to the mathematical calculation of shrutis using a monochord.

61. Who among the following authored the ancient text 'Sangeet Makarand'?

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CHAPTER 06

History of Indian Music, contribution of Musicologists and their textual tradition

1. Who among the following is the author of the ancient treatise Natya Shastra?
(A) Naarad
(B) Bharat
(C) Matang
(D) Sharangdev

2. Identify the correctly matched pair of author and treatise.
(A) Someshwardev - Manasollaas
(B) Nanyadev - Sangeet Makarand
(C) Parshwadev - Brihaddeshi
(D) Matang - Sangeet Ratnakar

3. Read the following statements regarding Pt. Vishnu Narayan Bhatkhande and select the correct option.
Statement I: He introduced the Thaat system in Hindustani music.
Statement II: He authored the treatise Pranavbharati.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

4. Read the following statements regarding the treatise Brihaddeshi:
I. It was authored by Matang.
II. It is the first text to detail the concept of Raga.
III. It was written in the modern period.
IV. It focuses exclusively on Western music.
Which of the above statement(s) is/are correct?
(A) I and II only
(B) II and III only
(C) I, II and IV only
(D) III and IV only

5. Match List I with List II and select the correct option.
List I: (Treatise)
P. Natya Shastra
Q. Brihaddeshi
R. Sangeet Ratnakar
S. Sangeet Makarand
List II: (Author)
1. Matang
2. Bharat
3. Naarad
4. Sharangdev
(A) P-2, Q-1, R-4, S-3
(B) P-1, Q-2, R-3, S-4
(C) P-4, Q-3, R-2, S-1
(D) P-3, Q-4, R-1, S-2

6. Which of the following statements about Pt. Vishnu Digambar Paluskar is incorrect?
(A) He established the Gandharva Mahavidyalaya.
(B) He authored the ancient text Sangeet Chudamani.
(C) He developed his own music notation system.
(D) He played a major role in popularizing Hindustani classical music.

7. Read the following statements and select the correct option.
Assertion (A): Shruti and Swara are foundational concepts discussed in the Natya Shastra.
Reason (R): Bharat experimented with the Dhruva Veena and Chal Veena to demonstrate Shrutis.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct

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(A) Ahobal
(B) Vyankatmakhi
(C) Ramamatya
(D) Shriniwas

72. Identify the incorrect pair regarding the chapter (Adhyaya) and its content in Sangeet Ratnakar.
(A) Swaragatadhyaya - Treatment of Notes
(B) Nartanadhyaya - Treatment of Dance
(C) Vadyadhyaya - Treatment of Instruments
(D) Prabandhadhyaya - Treatment of Western Harmony

73. Read the following statements regarding Thakur Jaidev Singh and select the correct option.
Statement I: He was a profound scholar, philosopher, and musicologist.
Statement II: He extensively edited and translated texts relating to Kashmir Shaivism and its connection to aesthetics.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

74. If a researcher wants to study the theoretical foundation of the 72 Melakarta system, they must apply the concepts from which of the following texts?
(A) Chaturdandi Prakashika
(B) Sangeet Makarand
(C) Natya Shastra
(D) Nardiya Shiksha

75. Define 'Deshi' music as contrasting with 'Marga' music in historical treatises.
(A) Deshi music is the music that varies by region and pleases the local people, whereas Marga is the ancient celestial path.
(B) Deshi music is strictly Vedic chanting.
(C) Deshi music refers exclusively to Western pop music.
(D) Deshi music is mathematically generated synthetic sound.

76. Which of the following is a correct statement regarding the text 'Sangeet Darpan'?
(A) It was authored by Damodar Pandit.
(B) It completely dismisses the concept of Raga.
(C) It is the oldest known text on Indian music, predating the Vedas.
(D) It was originally written in English.

77. Read the following statements and select the correct option.
Assertion (A): Matang's Brihaddeshi marks a critical juncture in Indian music history.
Reason (R): It is the first surviving text to explicitly define the word 'Raga' and extensively document regional (Deshi) music.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

78. Which of the following modern musicologists is most appropriately associated with institutionalizing the academic study of music in universities in India?
(A) Pt. Vishnu Narayan Bhatkhande
(B) Someshwardev
(C) Jagdekmall
(D) Ramamatya

79. All of the following texts were written in the medieval period EXCEPT:
(A) Sangeet Raj
(B) Sangeet Paarijaat
(C) Natya Shastra
(D) Sangeetopanishatsaaroddhar

80. Which of the following forms is associated with the structural elements Dhatu and Anga as discussed in historical treatises?
(A) Understanding of the Prabandha form
(B) Understanding of Western sonata form
(C) Understanding of the recording process
(D) Understanding of modern amplification

81. Who authored the text 'Raga Vigyan' (series)?
(A) Pt. Vinayak Rao Patwardhan
(B) Pt. Omkarnath Thakur
(C) Dr. Prem Lata Sharma
(D) Prof. R.C. Mehta

82. Identify the correct pair.

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(C) Sangeet Paarijaat - Vedic Chanting
(D) Raga Tatvavibodh - Western Notations

163. Read the following statements regarding S. S. Paranjape and select the correct option.
Statement I: He made significant contributions to the historical study of Indian music.
Statement II: His scholarly works extensively cover the evolution from Vedic music to the modern period.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

164. If you are demonstrating the exact proportional lengths of strings required for swara placement on the Veena, which medieval text provides the earliest clear mathematical guidelines for this?
(A) Sangeet Paarijaat
(B) Natya Shastra
(C) Brihaddeshi
(D) Nardiya Shiksha

165. The 'Grama' in ancient Indian music refers to:
(A) A village of musicians.
(B) A rhythmic pattern of 14 beats.
(C) A foundational scale or collection of notes from which Murchhanas are derived.
(D) The drone provided by the Tanpura.

166. Which of the following is a correct statement regarding Fox Strangways's 'The Music of Hindostan'?
(A) It contains detailed transcriptions of Indian melodies and structural analyses from a Western perspective.
(B) It completely dismisses the complexity of Indian rhythm.
(C) It was written in the Vedic period.
(D) It focuses exclusively on South Indian temple architecture.

167. Read the following statements and select the correct option.
Assertion (A): The work of Pt. V. D. Paluskar was instrumental in changing the societal perception of musicians.
Reason (R): He established formal educational institutions, introduced a disciplined syllabus, and organized public ticketed concerts, bringing music out of exclusive royal courts.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

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168. Which of the following is the most appropriate contribution of H.A. Popley?
(A) Authoring 'The Music of India', providing an accessible overview of Indian music to English-speaking audiences.
(B) Inventing the Sitar.
(C) Authoring the Sangeet Ratnakar.
(D) Formulating the 72 Melakarta system.

169. All of the following are chapters (Adhyayas) in Sangeet Ratnakar EXCEPT:
(A) Swaragatadhyaya
(B) Prabandhadhyaya
(C) Taladhyaya
(D) Dhrupadadhyaya

170. A student studying the evolution of Ragas notices a transition from Jatis. Which text should they analyze for the bridging definition that introduces Ragas?
(A) Brihaddeshi
(B) Natya Shastra
(C) Sangeet Paarijaat
(D) Pranavbharati

171. Who authored the text 'Raga Vigyan'?
(A) Pt. Vinayak Rao Patwardhan
(B) Pt. Vishnu Narayan Bhatkhande
(C) Pt. Omkarnath Thakur
(D) Pt. Vishnu Digambar Paluskar

172. Identify the incorrectly matched pair.
(A) Sangeet Samaysar - Parshwadev
(B) Bharat Bhashya - Nanyadev
(C) Sangeet Chudamani - Jagdekmall
(D) Hridaya Prakash - Ahobal

173. Read the following statements regarding Dr. Prem Lata Sharma and select the correct option.

92. Identify the incorrectly matched pair of scholar and their historical period.
(A) Nanyadev - Ancient/Early Medieval Period
(B) Maharana Kumbha - Medieval Period
(C) Pt. Omkarnath Thakur - Ancient Period
(D) Prof. Pradeep Kumar Dixit - Modern Period

93. Read the following statements regarding the text 'Sangeetopanishatsaaroddhar' and select the correct option.
Statement I: It is an important text of the medieval era.
Statement II: It was compiled by Sudhakalash, a Jain scholar.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

94. A musician is classifying ragas based on the Thaat system. Whose conceptual application are they primarily relying upon in the context of modern Hindustani music?
(A) Pt. V. N. Bhatkhande
(B) Matang
(C) Nanyadev
(D) Ramamatya

95. Define 'Murchhana' in the context of ancient Indian music.
(A) The sequential ascent and descent of the seven notes within a Grama.
(B) A specific rhythmic cycle played on the Tabla.
(C) The drone instrument used in Vedic chanting.
(D) A fast-paced improvisation in Kathak dance.

96. Which of the following is a correct statement regarding the text 'Bharat Bhashya'?
(A) It is authored by Nanyadev.
(B) It is a modern English commentary on Indian music.
(C) It establishes the 10 Thaat system.
(D) It deals exclusively with Western scales.

97. Read the following statements and select the correct option.
Assertion (A): Maharana Kumbha's 'Sangeet Raj' is considered a magnum opus of medieval musicology.
Reason (R): It is an encyclopedic work that exhaustively details Pathya (text), Gita (vocal), Vadya (instrumental), and Nritta (dance).
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

98. Which of the following is the most appropriate description of Capt. C.R. Day's work?
(A) He documented the music and musical instruments of Southern India and the Deccan.
(B) He authored the Sangeet Ratnakar.
(C) He established the 72 Melakarta system.
(D) He invented the sitar.

99. All of the following treatises deal with the categorization of melodic structures (Raga/Mela/Thaat) EXCEPT:
(A) Natya Shastra
(B) Sangeet Paarijaat
(C) Chaturdandi Prakashika
(D) Brihaddeshi

100. Evaluate the significance of Pt. Vishnu Digambar Paluskar's notation system. Which statement reflects its impact?
(A) It enabled the preservation and systematic teaching of traditional compositions to the masses.
(B) It allowed the transcription of polyphonic Western symphonies into Indian instruments.
(C) It decoded the Samaveda.
(D) It introduced graphic equalizer concepts to ancient texts.

101. Who is the author of 'Sangeet Chintamani'?
(A) Acharya Birhaspati
(B) Prof. Pradeep Kumar Dixit
(C) Dr. Subhadra Choudhary
(D) Bhagwat Sharan Sharma

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(A) E. Clements - Introduction to the Study of Indian Music
(B) Fox Strangways - The Music of India
(C) H.A. Popley - The Music of Hindostan
(D) Capt. C.R. Day - On the Musical Modes of the Hindus

83. Read the following statements regarding Shriniwas and select the correct option.
Statement I: He was a scholar of the medieval period.
Statement II: He authored the text 'Raga Tatvavibodh'.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

84. A scholar analyzes the emotional aesthetics (Rasa) in music based on ancient principles. Which foundational text must they apply?
(A) Natya Shastra
(B) Sangeet Darpan
(C) Chaturdandi Prakashika
(D) Raga Vigyan

85. What is the primary focus of the text 'Swaramalekalanidhi'?
(A) Establishing the Mela system to organize ragas of South Indian music practically.
(B) Detailing the construction of the Tabla.
(C) Translating Persian poetry into Sanskrit.
(D) Documenting the folk dances of Eastern India.

86. Which of the following is a correct statement regarding S. S. Paranjape?
(A) He authored the extensive historical work 'Sangeet Bodh'.
(B) He was an ancient scholar who opposed Matang.
(C) He invented the Dhrupad style.
(D) He wrote entirely in French.

87. Read the following statements and select the correct option.
Assertion (A): The contribution of Western scholars like Alain Danielou was crucial for introducing Indian musicology to the Western world.
Reason (R): They employed comparative musicology to translate and interpret the complex tonal structures of Indian ragas into terms understandable by global academia.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

88. Which of the following is the most appropriate description of Acharya Birhaspati's scholarly approach?
(A) He integrated textual study with practical demonstrations to decode the ancient Shruti system.
(B) He discarded all texts and relied solely on intuition.
(C) He focused exclusively on Carnatic music percussion.
(D) He was an advocate for replacing the Veena with the guitar.

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89. Which of the following is NOT a treatise from the ancient or medieval Indian music tradition?
(A) Sangeet Chintamani
(B) Sangeet Samaysar
(C) Hridaya Prakash
(D) Sangeet Chudamani

90. A critical competency in studying the history of Hindustani music is analyzing notation systems. Who among the following is credited with creating a widely used comprehensive notation system in the modern era?
(A) Pt. Vishnu Narayan Bhatkhande
(B) Bharat
(C) Naarad
(D) Someshwardev

91. Who authored the text 'Hridaya Prakash'?
(A) Hridyanarayana
(B) Shriniwas
(C) Vyankatmakhi
(D) Ahobal

(C) Thakur Jaidev Singh
(D) Pt. Vishnu Narayan Bhatkhande

112. Identify the incorrectly matched pair regarding medieval scholars.
(A) Ramamatya - Swaramalekalanidhi
(B) Someshwardev - Manasollaas
(C) Damodar Pandit - Sangeet Darpan
(D) Jagdekmall - Sangeet Paarijaat

113. Read the following statements regarding H.A. Popley and select the correct option.
Statement I: He authored the book 'The Music of India'.
Statement II: His work helped popularize the understanding of Indian classical music in the West.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

114. If a musician wants to refer to the earliest systematic documentation of musical instruments (Avanaddha, Ghana, Sushira, Tata), which text should they consult?
(A) Natya Shastra
(B) Sangeet Chintamani
(C) Pranavbharati
(D) Raga Vigyan

115. In the context of ancient treatises, what does the term 'Shruti' fundamentally denote?
(A) The smallest microtonal interval that is audibly distinguishable.
(B) A type of rhythmic meter.
(C) A compositional form similar to Dhrupad.
(D) A specialized tuning hammer.

116. Which statement correctly describes the contribution of Jagdekmall?
(A) He was a medieval scholar who authored 'Sangeet Chudamani'.
(B) He established the Gandharva Mahavidyalaya.
(C) He formulated the 10 Thaat system.
(D) He wrote 'The Music of Hindostan'.

117. Read the following statements and select the correct option.
Assertion (A): The treatise Sangeet Paarijaat by Ahobal is highly regarded for its practical utility.
Reason (R): Ahobal was the first to describe the placement of the 12 notes on the string of a Veena through proportional string lengths.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

118. Which is the most appropriate characterization of the 'Gharana' system's relationship with textual tradition during the 18th-19th centuries?
(A) Gharanas relied heavily on oral transmission (Seena-ba-seena) and often closely guarded their knowledge, making modern textual documentation a revolutionary shift.
(B) Gharanas strictly published all their bandishes in Sanskrit texts.
(C) Gharanas completely ignored practical performance in favor of reading texts.
(D) Gharanas were established by Western scholars.

119. All of the following individuals made significant contributions to establishing music notation in India EXCEPT:
(A) Pt. Vishnu Narayan Bhatkhande
(B) Pt. Vishnu Digambar Paluskar
(C) Matang
(D) S. M. Tagore

120. Which ancient/medieval text explicitly discusses the correlation between the time of day and Raga performance in detail?
(A) Sangeet Makarand
(B) Natya Shastra
(C) Chaturdandi Prakashika
(D) Swaramalekalanidhi

121. Who authored the medieval text 'Manasollaas'?
(A) Someshwardev
(B) Maharana Kumbha
(C) Jagdekmall
(D) Sharangdev

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(A) Bhagwat Sharan Sharma - Authoring textbooks on Tabla and music theory
(B) E. Clements - Translating Persian manuscripts
(C) Vyankatmakhi - Establishing modern Gandharva Mahavidyalaya
(D) Hridyanarayana - Writing Western symphonies

143. Read the following statements regarding Sharangdev and select the correct option.
Statement I: He authored the Sangeet Ratnakar in the 13th century.
Statement II: He worked in the court of the Yadava dynasty of Devagiri.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

144. To understand the categorization of ancient musical instruments into four types (Tata, Avanaddha, Ghana, Sushira), which foundational text must be consulted?
(A) Natya Shastra
(B) Raga Tatvavibodh
(C) Hridaya Kautuk
(D) Chaturdandi Prakashika

145. What does 'Prabandha' signify in medieval Indian music texts?
(A) A bound, structured vocal composition with specific parts (Dhatus) and elements (Angas).
(B) An unstructured, free-flowing Alap.
(C) A specific tuning of the Veena.
(D) A rhythmic cycle of 12 beats.

146. Which statement accurately describes the contribution of Acharya Birhaspati?
(A) He researched the ancient Shruti system and practical demonstration of notes using his 'Shruti Darpan'.
(B) He was the author of Natya Shastra.
(C) He established the Thaat system.
(D) He worked extensively on Western classical ballet.

147. Read the following statements and select the correct option.
Assertion (A): Capt. N.A. Willard's 'Treatise on the Music of Hindustan' is an invaluable historical document.
Reason (R): It provides an authentic account of musical practices and the sociological status of musicians in early 19th-century India.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

148. The text 'Sangeet Raj' is a massive compilation of musicology. Who is its most appropriately recognized author?
(A) Maharana Kumbha
(B) Sudhakalash
(C) Nanyadev
(D) Parshwadev

149. All of the following Western scholars wrote specifically on Indian music EXCEPT:
(A) Fox Strangways
(B) Alain Danielou
(C) Capt. C.R. Day
(D) Ludwig van Beethoven

150. Which statement accurately differentiates the approaches of Pt. V. D. Paluskar and Pt. V. N. Bhatkhande?
(A) Paluskar focused deeply on performance, devotional propagation, and establishing music schools, while Bhatkhande focused more on theorization, collecting bandishes, and establishing a unified grammar.
(B) Paluskar focused solely on notation, while Bhatkhande focused solely on performance.
(C) Paluskar wrote Sangeet Ratnakar, while Bhatkhande wrote Natya Shastra.
(D) They both rejected the Gharana system completely.

151. Who is the author of 'Sangeet Paarijaat'?
(A) Ahobal
(B) Shriniwas
(C) Ramamatya
(D) Vyankatmakhi

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133. Read the following statements regarding Damodar Pandit and select the correct option.
Statement I: He authored the treatise 'Sangeet Darpan'.
Statement II: Sangeet Darpan serves as a significant link summarizing older theories for medieval practitioners.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

134. A scholar studying the transition of Indian musicology from the ancient Grama-Murchhana framework to modern Thaat systems would find the most critical turning points in the works of which era?
(A) Medieval Period (e.g., works of Vidyaranya, Lochana, Ahobal)
(B) Vedic Period
(C) Pre-historic Period
(D) Western Renaissance

135. What is meant by 'Lakshana Grantha' in the context of Indian music?
(A) A theoretical treatise defining the rules, grammar, and aesthetics of music.
(B) A book consisting purely of song lyrics without notation.
(C) A biography of a musician.
(D) An instrument manual.

136. Which statement correctly describes Alain Danielou's approach to Indian music?
(A) He appreciated the metaphysical and exact microtonal structures of Indian music, presenting them to the West.
(B) He considered Indian music inferior due to the lack of harmony.
(C) He focused solely on creating electronic synthesizers.
(D) He advocated for the ban of traditional instruments.

137. Read the following statements and select the correct option.
Assertion (A): The historical study of Hindustani music requires examining both Sanskrit treatises and Persian texts.
Reason (R): The medieval period witnessed a synthesis of indigenous practices with Perso-Arabic influences.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

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138. Which of the following texts is most appropriately recognized for introducing the formal 10-Thaat framework that became the bedrock of modern Hindustani classical education?
(A) Bhatkhande's treatises (e.g., Abhinav Raga Manjari / Kramik Pustak Malika)
(B) Bharat's Natya Shastra
(C) Sharangdev's Sangeet Ratnakar
(D) Matang's Brihaddeshi

139. All of the following are chapters (Adhyayas) in Sangeet Ratnakar EXCEPT:
(A) Swaragatadhyaya
(B) Raga Vivekadhyaya
(C) Harmonikadhyaya
(D) Prabandhadhyaya

140. Assess the primary contribution of Thakur Jaidev Singh to the textual tradition of Indian music.
(A) He translated and critically annotated complex aesthetic and philosophical texts, bringing classical thought into modern academic discourse.
(B) He invented the notation system used by the Gandharva Mahavidyalaya.
(C) He was the first to record Dhrupad on vinyl.
(D) He exclusively researched the physical construction of string instruments.

141. Who is recognized as the author of 'Bharat Bhashya'?
(A) Nanyadev
(B) Bharat
(C) Someshwardev
(D) Jagdekmall

142. Identify the correctly matched pair of modern scholar and their contribution area.

102. Identify the correctly matched pair concerning texts and their distinct features.
(A) Brihaddeshi - First to mention the word 'Raga'
(B) Sangeet Ratnakar - A medieval treatise famously authored by the sage Bharat.
(C) Chaturdandi Prakashika - A foundational text that defines the modern 10 Thaats.
(D) Natya Shastra - A detailed musicological work written in the late 18th century.

103. Read the following statements regarding Prof. Pradeep Kumar Dixit and select the correct option.
Statement I: He is known for his extensive research and contribution as a modern musicologist.
Statement II: He authored the medieval text Sangeet Chudamani.
(A) Statement I is correct but Statement II is incorrect
(B) Both Statement I and Statement II are correct
(C) Both Statement I and Statement II are incorrect
(D) Statement I is incorrect but Statement II is correct

104. A student applies the concept of 22 Shrutis to understand modern note intervals. Which foundational concept are they utilizing?
(A) The ancient acoustic division found in texts like Natya Shastra and Sangeet Ratnakar.
(B) The Western tempered scale of 12 semitones.
(C) The rhythm cycles of Carnatic music.
(D) The bowing techniques of the violin.

105. What does 'Chaturdandi' refer to in the context of Vyankatmakhi's Chaturdandi Prakashika?
(A) The four pillars of musical composition: Gita, Prabandha, Thaya, and Alapa.
(B) The four strings of a violin.
(C) The four stages of a musician's life.
(D) The four Vedas.

106. Which of the following is a correct statement regarding 'Sangeet Makarand'?
(A) It categorizes ragas into Purusha (male), Stri (female), and Napumsaka (neuter).
(B) It was authored by Pt. Bhatkhande.
(C) It describes the construction of modern synthesizers.
(D) It completely ignores vocal music.

107. Read the following statements and select the correct option.
Assertion (A): The textual tradition of Indian music reflects a continuous evolution from Grama-Murchhana to Mela-Thaat.
Reason (R): Treatises like Sangeet Ratnakar act as a bridge, documenting the older systems while paving the way for the classification of emerging contemporary ragas.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

108. Which is the most appropriate reason why William Jones is studied in the context of Indian music history?
(A) He was one of the first Western scholars to systematically study and publish on the musical modes of the Hindus.
(B) He invented the harmonium.
(C) He translated all Hindi bandishes to English.
(D) He performed Dhrupad in the Mughal courts.

109. All of the following are modern Indian musicologists EXCEPT:
(A) Dr. Prem Lata Sharma
(B) Bhagwat Sharan Sharma
(C) Sudhakalash
(D) Dr. Subhadra Choudhary

110. Which statement assess the impact of Dr. Prem Lata Sharma's work on modern musicology?
(A) She established a rigorous academic framework for translating and critically editing ancient Sanskrit musicological texts.
(B) She focused exclusively on commercial film music.
(C) She invented a new type of Veena.
(D) She discarded textual history in favor of oral history exclusively.

111. Who authored the text 'Pranavbharati'?
(A) Pt. Omkarnath Thakur
(B) Pt. Vishnu Digambar Paluskar

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152. Identify the incorrectly matched pair of a text and its author.
(A) Chaturdandi Prakashika - Vyankatmakhi
(B) Raga Tatvavibodh - Shriniwas
(C) Brihaddeshi - Matang
(D) Sangeet Darpan - Naarad

153. Read the following statements regarding Shriniwas and select the correct option.
Statement I: He authored 'Raga Tatvavibodh'.
Statement II: His work further elaborated on the mathematical establishment of swaras on the Veena string.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

154. A contemporary researcher studying the philosophical underpinnings of 'Omkara' and its manifestation into musical notes should refer to which work by Pt. Omkarnath Thakur?
(A) Pranavbharati
(B) Raga Vigyan
(C) Sangeet Chintamani
(D) Kramik Pustak Malika

155. What is a 'Thaat' as formalized by Pt. V. N. Bhatkhande?
(A) A heptatonic parent scale from which ragas are generated.
(B) A specific rhythmic pattern.
(C) A composition style in fast tempo.
(D) An ancient stringed instrument.

156. Which statement correctly describes the text 'Nardiya Shiksha'?
(A) It provides insight into Vedic music, linking Vedic notes to the Laukika (flute) notes.
(B) It is a text on Western choral singing.
(C) It describes the formulation of 10 Thaats.
(D) It was written by Pt. Ahobal.

157. Read the following statements and select the correct option.
Assertion (A): Matang's Brihaddeshi is fundamental to the study of Deshi music.
Reason (R): It distinguishes between Marga (classical/ancient) and Deshi (regional) music, marking the rise of regional musical forms.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

158. Which of the following works is most appropriately associated with Prof. R.C. Mehta?
(A) Compiling and editing scholarly anthologies and journals on Indian music.
(B) Authoring the Sangeet Ratnakar.
(C) Inventing the notation system for Carnatic music.
(D) Composing the Samaveda.

159. All of the following scholars are primarily associated with standardizing and interpreting ancient Sanskrit texts in the modern era EXCEPT:
(A) Dr. Prem Lata Sharma
(B) Acharya Birhaspati
(C) Thakur Jaidev Singh
(D) Nanyadev

160. How does the study of 'Sangeet Makarand' aid a musicologist?
(A) It provides an early framework for the classification of ragas based on gender (Purusha, Stri, Napumsaka).
(B) It teaches the technical acoustics of Western concert halls.
(C) It provides the modern 10 Thaat notation.
(D) It outlines the exact syllabus of modern universities.

161. Who is the author of 'Sangeetopanishatsaaroddhar'?
(A) Sudhakalash
(B) Someshwardev
(C) Parshwadev
(D) Maharana Kumbha

162. Identify the correctly matched pair regarding the content of treatises.
(A) Swaramalekalanidhi - Melakarta system foundation by Ramamatya
(B) Natya Shastra - 72 Mela system

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122. Identify the correctly matched pair of text and its primary language.
(A) Sangeet Ratnakar - Sanskrit
(B) The Music of Hindostan - Sanskrit
(C) Natya Shastra - Persian
(D) Sangeet Paarijaat - English

123. Read the following statements regarding Pt. Vinayak Rao Patwardhan and select the correct option.
Statement I: He was an eminent exponent of the Gwalior gharana.
Statement II: He authored the multi-volume work 'Raga Vigyan'.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

124. To trace the historical evolution of the word 'Grama', one must study the progression from which text to which text?
(A) Natya Shastra to Sangeet Ratnakar
(B) Sangeet Paarijaat to Raga Vigyan
(C) The Music of India to Pranavbharati
(D) Chaturdandi Prakashika to Swaramalekalanidhi

125. What does the term 'Mela' essentially mean in texts like Swaramalekalanidhi and Chaturdandi Prakashika?
(A) A parent scale or grouping of notes from which ragas are derived.
(B) A specific ornament used in vocal music.
(C) A rhythmic cycle of 16 beats.
(D) A festival of musicians.

126. Which of the following statements about Parshwadev is correct?
(A) He is the author of 'Sangeet Samaysar'.
(B) He authored the 'Natya Shastra'.
(C) He invented the Tabla.
(D) He was a 20th-century music critic.

127. Read the following statements and select the correct option.
Assertion (A): Prof. R.C. Mehta played a pivotal role in modern Indian musicology.
Reason (R): He promoted scholarly discourse through his work with the Indian Musicological Society and its journal.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

128. What is the most appropriate classification of E. Clements's contribution to Indian music?
(A) He mathematically analyzed Indian intonation, shrutis, and scales, bringing a scientific Western perspective to Indian music theory.
(B) He translated the Samaveda.
(C) He established the Thaat system.
(D) He composed classical bandishes in Hindi.

129. Which of the following features is NOT typically discussed in the Nartanadhyaya of Sangeet Ratnakar?
(A) Western ballet techniques
(B) Movements of limbs (Angikabhinaya)
(C) Rasa and Bhava in dance
(D) Types of Nritta and Nritya

130. Analyze the role of Dr. Subhadra Choudhary in Indian musicology. Her work primarily bridges the gap between:
(A) Ancient Sanskrit textual theory and its modern structural interpretation.
(B) Hindustani and Western pop music.
(C) Vocal performance and sound engineering.
(D) Medieval poetry and modern jazz.

131. Who is the author of the text 'Hridaya Kautuk'?
(A) Hridyanarayana
(B) Damodar Pandit
(C) Ramamatya
(D) Maharana Kumbha

132. Identify the incorrectly matched pair regarding the historical evolution of Hindustani music.
(A) Vedic Period - Samagana
(B) Ancient Period - Jati Gayan
(C) Medieval Period - Prabandha Gayan
(D) Vedic Period - Khayal Gayan

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Statement I: She was an eminent Sanskritist and musicologist.
Statement II: She critically edited texts like Sangeet Raj and Brihaddeshi.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

174. To trace the roots of the modern Mela/Thaat system, one must study the foundational works of the medieval period. Which text first formally proposed the mathematical possibility of 72 Melas?
(A) Chaturdandi Prakashika
(B) Sangeet Paarijaat
(C) Raga Tatvavibodh
(D) Sangeet Ratnakar

175. What does 'Deshi' refer to in the text Brihaddeshi?
(A) Music that varies across different regions and caters to popular taste.
(B) Music that is strictly governed by Vedic chanting rules.
(C) Music played on Western instruments.
(D) A specific 16-beat tala.

176. Which statement accurately describes the content of Sangeet Darpan by Damodar Pandit?
(A) It compiles knowledge from earlier texts like Sangeet Ratnakar and provides practical classifications of ragas.
(B) It focuses entirely on Western harmony.
(C) It describes the invention of the Tabla.
(D) It is a text on dramatic acting without music.

177. Read the following statements and select the correct option.
Assertion (A): Alain Danielou's writings are crucial for the global understanding of Hindustani music.
Reason (R): He provided deep structural and metaphysical analyses of North Indian Ragas in multiple European languages.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

178. What is the most appropriate description of Maharana Kumbha's 'Sangeet Raj'?
(A) A voluminous treatise divided into five major sections dealing with text, music, and dance.
(B) A short poem about seasonal ragas.
(C) A biographical text on Tansen.
(D) A theoretical text on Western notation.

179. All of the following are correctly associated with their primary area of scholarly contribution EXCEPT:
(A) Pt. V. N. Bhatkhande - Institutionalization and notation of Hindustani music
(B) E. Clements - Microtonal and intonational studies of Indian music
(C) William Jones - Ancient Sanskrit treatises and Indian scales
(D) Alain Danielou - Invention of the Thaat system

180. Analyze the significance of the 22 Shrutis in Indian musicology. Why was the experiment with Chal Veena and Dhruva Veena conducted?
(A) To practically demonstrate the minute intervals (Shrutis) between notes and prove their mathematical differences.
(B) To invent a new instrument.
(C) To measure the volume of sound.
(D) To show that Western scales are superior.

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181. Who authored the text 'Chaturdandi Prakashika'?
(A) Vyankatmakhi
(B) Ahobal
(C) Ramamatya
(D) Shriniwas

182. Identify the correctly matched pair of musicologist and their characteristic emphasis.
(A) Pt. Omkarnath Thakur - Emotional and spiritual interpretation of ragas (Pranavbharati)
(B) Pt. V. N. Bhatkhande - Complete rejection of notation
(C) Capt. N.A. Willard - Focus strictly on Vedic chanting

Statement I: He was awarded the Padma Bhushan for his immense contribution to musicology.
Statement II: He authored 'Sangeet Ratnakar'.
(A) Statement I is correct but Statement II is incorrect
(B) Both Statement I and Statement II are correct
(C) Both Statement I and Statement II are incorrect
(D) Statement I is incorrect but Statement II is correct

224. To physically replicate Ahobal's placement of Swaras, a modern researcher would use a:
(A) Veena
(B) Tabla
(C) Bansuri
(D) Harmonium

225. The term 'Shruti' literally translates to:
(A) That which is heard.
(B) That which is danced.
(C) That which is seen.
(D) That which is touched.

226. Which statement accurately describes the treatise 'Brihaddeshi'?
(A) It is the earliest available text that deals extensively with the concept of Raga.
(B) It completely omits any mention of Swaras.
(C) It provides the modern notation for 10 Thaats.
(D) It was written by Pt. Bhatkhande.

227. Read the following statements regarding Pt. Omkarnath Thakur's 'Pranavbharati' and select the correct option.
Assertion (A): Pt. Omkarnath Thakur's 'Pranavbharati' delves deep into the spiritual aspect of music.
Reason (R): He viewed the Swaras not just as physical sound frequencies, but as expressions of divine cosmic energy.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

228. Which of the following is the most appropriate description of E. Clements's 'Introduction to the Study of Indian Music'?
(A) It analyzes the intonation and microtonal intervals of Indian music using Western scientific methodologies.
(B) It is a collection of Tabla compositions.
(C) It describes the history of Bollywood music.
(D) It translates the Natya Shastra word-for-word.

229. All of the following musicologists focused significantly on standardizing modern notation and education EXCEPT:
(A) Sharangdev
(B) Pt. Vishnu Narayan Bhatkhande
(C) Pt. Vishnu Digambar Paluskar
(D) Pt. Vinayak Rao Patwardhan

230. Evaluate the impact of 'Chaturdandi Prakashika' on the broader Indian musical landscape.
(A) Its 72 Melakarta mathematical model became the bedrock of Carnatic music scale classification.
(B) It introduced the Khayal form to North India.
(C) It popularized Western harmony in Indian courts.
(D) It eliminated the use of the Tanpura.

231. Who is the author of 'Sangeet Chudamani'?
(A) Jagdekmall
(B) Nanyadev
(C) Someshwardev
(D) Parshwadev

232. Identify the incorrectly matched pair regarding Western scholars.
(A) William Jones - The Music of Hindostan
(B) Capt. N.A. Willard - A Treatise on the Music of Hindustan
(C) Alain Danielou - Northern Indian Music
(D) H.A. Popley - The Music of India

233. Read the following statements regarding Dr. Prem Lata Sharma and select the correct option.
Statement I: She made groundbreaking contributions to the translation of classical texts like Sangeet Ratnakar.
Statement II: Her work bridged traditional scholarship with modern academic rigor.

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193. Read the following statements regarding William Jones and select the correct option.
Statement I: He wrote the essay 'On the Musical Modes of the Hindus' in 1784.
Statement II: He dismissed the idea that Indian music had any theoretical foundation.
(A) Statement I is correct but Statement II is incorrect
(B) Both Statement I and Statement II are correct
(C) Both Statement I and Statement II are incorrect
(D) Statement I is incorrect but Statement II is correct

194. To understand the correlation between classical music and ancient dramaturgy, which text is indispensable?
(A) Natya Shastra
(B) Sangeet Paarijaat
(C) Chaturdandi Prakashika
(D) Raga Vigyan

195. In the context of ancient Indian music, what is a 'Jati'?
(A) A melodic framework that preceded the concept of Raga.
(B) A type of percussion instrument.
(C) A specific rhythmic speed (Laya).
(D) A modern fusion genre.

196. Which statement accurately describes the contribution of Dr. Subhadra Choudhary?
(A) She specialized in structural and semiotic analysis of Indian music and rhythmic cycles.
(B) She translated English pop songs to Hindi.
(C) She composed the first Indian symphony.
(D) She rejected the use of Tabla in classical music.

197. Read the following statements and select the correct option.
Assertion (A): The medieval period saw a proliferation of independent texts on music.
Reason (R): Regional variations and Perso-Arabic influences caused significant divergence from ancient standards, necessitating new theoretical documentation.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

198. Which of the following is the most appropriate understanding of the text 'Sangeet Chudamani'?
(A) It is a valuable medieval treatise authored by Jagdekmall detailing music and dance.
(B) It is a modern textbook on sound recording.
(C) It strictly discusses the construction of the Harmonium.
(D) It is an ancient text on Vedic chanting alone.

199. All of the following were notable features of the music revival movement in the early 20th century EXCEPT:
(A) Establishing institutionalized learning spaces.
(B) Creating standardized notation systems.
(C) Banning public performances of classical music.
(D) Collecting and documenting traditional bandishes.

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200. Assess the historical value of Capt. C.R. Day's work 'The Music and Musical Instruments of Southern India and the Deccan'.
(A) It serves as an essential 19th-century record with detailed illustrations of Indian instruments.
(B) It is the foundational text for the 10 Thaat system.
(C) It outlines the rules of Vedic Samagana.
(D) It documents the origins of Western classical music.

201. Who is the author of the ancient text 'Nardiya Shiksha'?
(A) Naarad
(B) Bharat
(C) Matang
(D) Dattila

202. Identify the correctly matched pair regarding the historical period of scholars.
(A) Ahobal - Medieval Period
(B) Bharat - Modern Period
(C) Bhatkhande - Ancient Period
(D) Parshwadev - Modern Period

(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

244. To understand the categorization of 'Purusha' and 'Stri' ragas, a scholar would refer to which text?
(A) Sangeet Makarand
(B) Chaturdandi Prakashika
(C) Sangeet Paarijaat
(D) Natya Shastra

245. What does 'Lakshya Grantha' mean?
(A) A text that focuses on practical compositions and performance styles rather than abstract theory.
(B) A purely mathematical treatise on acoustics.
(C) An ancient Vedic scripture.
(D) A book of dance steps exclusively.

246. Which statement accurately describes the focus of 'Manasollaas'?
(A) It is an encyclopedic work containing extensive details on music, dance, instruments, and courtly life during the medieval period.
(B) It is a purely religious text with no mention of music.
(C) It focuses strictly on the 10 Thaat system of the 20th century.
(D) It is a translation of a Persian music manual.

247. Read the following statements and select the correct option.
Assertion (A): The documentation of Hindustani music underwent a radical transformation in the early 20th century.
Reason (R): The advent of printing technology and the efforts of scholars shifted music from an oral tradition to an institutionalized textual tradition.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

248. Which is the most appropriate description of Alain Danielou's 'Northern Indian Music'?
(A) It offers a comprehensive and sympathetic analysis of North Indian ragas, their structures, and aesthetic philosophy for an international audience.
(B) It completely dismisses the traditional textual history of Indian music.
(C) It is a manual for constructing Western instruments.
(D) It focuses only on South Indian Carnatic rhythms.

249. All of the following were major contributions of Pt. Vishnu Digambar Paluskar EXCEPT:
(A) Introducing the 72 Melakarta system to North Indian music.
(B) Establishing the Gandharva Mahavidyalaya.
(C) Creating a widely used music notation system.
(D) Bringing respectability to the profession of music teaching.

250. Which sequence best represents the structural evolution of Hindustani music from the Vedic to the Modern period?
(A) Samagana → Jati Gayan → Prabandha → Dhrupad → Khayal
(B) Khayal → Dhrupad → Prabandha → Jati Gayan → Samagana
(C) Prabandha → Samagana → Khayal → Jati Gayan → Dhrupad
(D) Dhrupad → Khayal → Samagana → Prabandha → Jati Gayan

Direction : Please read the following source carefully.

In an advanced university seminar, students were tasked with evaluating the historical development of Hindustani music from the Vedic to the Modern period. The first case study centered on ancient musicologists and their foundational textual tradition. The scholars reviewed the contributions of Bharat, Naarad, and Matang, who are considered critical figures in ancient Indian musicology. To understand their impact, the researchers systematically analyzed ancient treatises corresponding to these figures. The textual analysis primarily focused on the Natya Shastra, Nardiya Shiksha, and Brihaddeshi, mapping how these texts shaped early musical thought. By examining these specific ancient treatises, the research team aimed to reconstruct

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213. Read the following statements regarding Pt. Vinayak Rao Patwardhan and select the correct option.
Statement I: He was a prominent disciple of Pt. Vishnu Digambar Paluskar.
Statement II: He carried forward his Guru's mission of propagating music education through the Gandharva Mahavidyalaya.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

214. To understand the theoretical transition where the concept of 'Grama' completely loses practical relevance and 'Mela/Thaat' takes over, one should look at treatises from which era?
(A) Modern Period (19th-20th centuries)
(B) Vedic Period
(C) Early Ancient Period
(D) Pre-historic Period

215. What does the term 'Murchhana' signify in Natya Shastra?
(A) A sequence of seven notes ascending and descending from a specific Grama.
(B) An instrument used for time-keeping.
(C) A composition meant exclusively for dance.
(D) A rhythmic cycle of 10 beats.

216. Which statement accurately describes the focus of Bhagwat Sharan Sharma's scholarly work?
(A) He authored accessible and comprehensive textbooks on various aspects of Hindustani music theory and history.
(B) He translated the Samaveda into Latin.
(C) He formulated the 72 Melakarta system.
(D) He conducted acoustic studies on electronic instruments.

217. Read the following statements regarding the texts Hridaya Kautuk and Hridaya Prakash and select the correct option.
Assertion (A): The texts Hridaya Kautuk and Hridaya Prakash are significant in medieval musicology.
Reason (R): They provide insight into the practical music and the Raga classification system prevalent during that period.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

218. Which is the most appropriate evaluation of Fox Strangways's contribution?
(A) He provided a meticulous ethnomusicological account of Indian musical practices, including notation of folk and classical melodies.
(B) He completely revolutionized the Tabla playing technique.
(C) He invented the Harmonium.
(D) He proved that Indian music is inferior to Western classical music.

219. All of the following are recognized ancient/ early medieval texts EXCEPT:
(A) Raga Vigyan
(B) Natya Shastra
(C) Brihaddeshi
(D) Nardiya Shiksha

220. A student is analyzing the shift from oral to institutionalized music education in India. Whose contributions form the core of this study?
(A) Pt. V. D. Paluskar and Pt. V. N. Bhatkhande
(B) Matang and Bharat
(C) Sharangdev and Someshwardev
(D) William Jones and Capt. Willard

221. Who authored the treatise 'Raga Tatvavibodh'?
(A) Shriniwas
(B) Ahobal
(C) Ramamatya
(D) Damodar Pandit

222. Identify the correctly matched pair of text and historical period.
(A) Pranavbharati - Modern Period
(B) Sangeet Ratnakar - Modern Period
(C) Natya Shastra - Medieval Period
(D) Chaturdandi Prakashika - Ancient Period

223. Read the following statements regarding Thakur Jaidev Singh and select the correct option.

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(D) Bharat - 10 Thaat system

183. Read the following statements regarding Someshwardev and select the correct option.
Statement I: He authored 'Manasollaas'.
Statement II: The text is an encyclopedic work that includes valuable information on the music and arts of his time.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

184. If you are researching the origin of the term 'Vadi' and 'Samvadi' in ancient Indian music, which text provides the earliest definitive rules regarding their consonance?
(A) Natya Shastra
(B) Chaturdandi Prakashika
(C) Sangeet Darpan
(D) Raga Vigyan

185. What does 'Kramik Pustak Malika' represent in the history of Hindustani music?
(A) A monumental series of books by Pt. Bhatkhande compiling traditional bandishes with notation.
(B) An ancient text on dance by Bharat.
(C) A medieval treatise on Veena tuning.
(D) A book by a Western scholar on Indian instruments.

186. Which of the following is a correct statement regarding Nanyadev?
(A) He authored the 'Bharat Bhashya'.
(B) He authored 'Sangeet Ratnakar'.
(C) He was a Western scholar.
(D) He invented the Sitar.

187. Read the following statements and select the correct option.
Assertion (A): Pt. V. N. Bhatkhande established the 10 Thaat system for classifying Hindustani ragas.
Reason (R): The Grama-Murchhana system had become too complex and obsolete for practical contemporary classification of ragas.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

188. Which is the most appropriate reason for studying Sudhakalash's 'Sangeetopanishatsaaroddhar'?
(A) It offers a unique perspective on Jain musical traditions and the evolution of music in Western India during the medieval period.
(B) It is the only text on Carnatic music.
(C) It provides the definitive 72 Mela framework.
(D) It details Western orchestral arrangements.

189. All of the following are components of the ancient 'Grama' system EXCEPT:
(A) Shadja Grama
(B) Madhyama Grama
(C) Gandhara Grama
(D) Panchama Grama

190. A modern performer wants to understand the historical context of the bandishes they are singing. Whose compiled volumes would be the most authoritative primary source in Hindustani music?
(A) Pt. Vishnu Narayan Bhatkhande's Kramik Pustak Malika
(B) Sharangdev's Sangeet Ratnakar
(C) Matang's Brihaddeshi
(D) Bharat's Natya Shastra

191. Who authored the text 'Sangeet Samaysar'?
(A) Parshwadev
(B) Jagdekmall
(C) Someshwardev
(D) Nanyadev

192. Identify the incorrectly matched pair of modern scholar and institution.
(A) Pt. V. D. Paluskar - Gandharva Mahavidyalaya
(B) Pt. V. N. Bhatkhande - Marris College of Music
(C) Pt. Omkarnath Thakur - Banaras Hindu University
(D) Thakur Jaidev Singh - Juilliard School of Music

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(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

234. A scholar studying the transition from Jati to Raga should compare the 'Natya Shastra' with which subsequent text?
(A) Brihaddeshi
(B) Raga Vigyan
(C) Sangeet Chintamani
(D) Pranavbharati

235. What does the term 'Marga' refer to in ancient texts?
(A) The ancient, structured, celestial path of music.
(B) Regional folk music.
(C) A specific rhythmic speed.
(D) A type of Veena.

236. Which statement accurately describes 'Sangeet Samaysar'?
(A) It is an important treatise authored by Parshwadev detailing the Deshi music and Prabandhas.
(B) It is a modern textbook on the history of Western classical music.
(C) It describes the invention of the Harmonium.
(D) It formulates the 10 Thaat system.

237. Read the following statements and select the correct option.
Assertion (A): The Grama-Murchhana system is the foundation of ancient Indian musicology.
Reason (R): It allowed the derivation of various heptatonic scales by mathematically shifting the tonic note.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

238. Which is the most appropriate significance of 'Sangeet Ratnakar' being termed 'Saptadhyayi'?
(A) It comprehensively covers the entire spectrum of music and dance through its seven chapters.
(B) It uses only seven swaras, rejecting microtones.
(C) It was written by seven different authors.
(D) It took seven years to compile.

239. All of the following individuals are recognized as authors of ancient or medieval Sanskrit treatises on music EXCEPT:
(A) Pt. Vishnu Narayan Bhatkhande
(B) Nanyadev
(C) Someshwardev
(D) Sharangdev

240. Analyze the role of Pt. Bhatkhande's travels in the early 20th century. What was the primary scholarly outcome?
(A) The systematic collection, documentation, and notation of traditional Gharana bandishes that were previously undocumented.
(B) The invention of the Sitar.
(C) The discovery of ancient Vedic manuscripts.
(D) The introduction of Western choir singing to India.

241. Who authored the text 'Bharat Bhashya'?
(A) Nanyadev
(B) Jagdekmall
(C) Someshwardev
(D) Sudhakalash

242. Identify the correctly matched pair of modern text and author.
(A) Sangeet Chintamani - Acharya Birhaspati
(B) Raga Vigyan - Dr. Subhadra Choudhary
(C) Pranavbharati - Prof. R.C. Mehta
(D) Sangeet Ratnakar - Bhagwat Sharan Sharma

243. Read the following statements regarding Prof. R.C. Mehta and select the correct option.
Statement I: He was the founder-secretary of the Indian Musicological Society.
Statement II: He edited numerous critical anthologies on Indian music.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect

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203. Read the following statements regarding Hridyanarayana and select the correct option.
Statement I: He authored the texts Hridaya Kautuk and Hridaya Prakash.
Statement II: He elaborated on the Mela system.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

204. A scholar researching the psychological impact of musical notes (Swara and Rasa correlation) would find foundational material in which ancient text?
(A) Natya Shastra
(B) Chaturdandi Prakashika
(C) Swaramalekalanidhi
(D) Sangeet Paarijaat

205. What does the term 'Anubandha' generally refer to in the context of ancient Prabandha Gayan?
(A) A structural element tying the composition together.
(B) A type of percussion instrument.
(C) A modern fast-paced Taans.
(D) The drone provided by the Tanpura.

206. Which statement accurately reflects the contribution of Prof. Pradeep Kumar Dixit?
(A) He contributed to modern musicology through extensive research and literature on Hindustani classical music.
(B) He authored the Sangeet Ratnakar.
(C) He invented the Thaat system.
(D) He translated texts from Greek to Sanskrit.

207. Read the following statements and select the correct option.
Assertion (A): Sangeet Ratnakar is often considered the dividing line between Hindustani and Carnatic music systems.
Reason (R): Post-Sangeet Ratnakar, the musical traditions of North and South India began to documented divergent evolutionary paths.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

208. Which is the most appropriate reason why Damodar Pandit's 'Sangeet Darpan' gained popularity?
(A) It presented complex theories of earlier treatises in a simplified, accessible manner for contemporary practitioners.
(B) It was the only text written in English during the medieval period.
(C) It discarded the concept of Raga entirely.
(D) It focused solely on the acoustic properties of concert halls.

209. All of the following treatises heavily emphasize the mathematical calculation of swaras on the Veena string EXCEPT:
(A) Sangeet Paarijaat
(B) Raga Tatvavibodh
(C) Hridaya Kautuk
(D) Natya Shastra

210. Analyze the significance of Acharya Birhaspati's textual research.
(A) He brought a critical scientific perspective to ancient Shruti theories, reconstructing them for modern academic understanding.
(B) He merely translated texts without analytical input.
(C) He composed film music.
(D) He exclusively researched the physics of Western instruments.

211. Who authored the text 'Sangeet Raj'?
(A) Maharana Kumbha
(B) Someshwardev
(C) Sudhakalash
(D) Jagdekmall

212. Identify the incorrectly matched pair of a Western scholar and their contribution.
(A) Capt. N.A. Willard - A Treatise on the Music of Hindustan
(B) Alain Danielou - Northern Indian Music
(C) H.A. Popley - The Music of India
(D) E. Clements - The Music of Hindostan

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the earliest phases of the historical development of Hindustani music. The methodology required students to isolate concepts strictly from Bharat, Naarad, and Matang, ensuring that the evolutionary trajectory of the textual tradition remained within the defined historical scope. This approach provided a rigorous framework for documenting the shift from Vedic origins through the ancient period, ultimately preparing the scholars to investigate subsequent eras. The seminar concluded that the Natya Shastra, Nardiya Shiksha, and Brihaddeshi serve as the structural pillars for any academic study concerning ancient Indian musicologists and their treatises.

Based on the above source, attempt the following five questions.

251. Which historical span of Hindustani music was evaluated by the students in the seminar?
(A) Medieval to Modern
(B) Vedic to Modern
(C) Ancient to Medieval
(D) Pre-Vedic to Ancient

252. Which of the following scholars was identified as a critical figure in ancient Indian musicology?
(A) Matang
(B) Sudhakalash
(C) Vyankatmakhi
(D) Shriniwas

253. What was the primary focus of the textual analysis conducted by the researchers?
(A) Manasollaas, Sangeet Chudamani, and Bharat Bhashya
(B) Sangeet Darpan, Sangeet Paarijaat, and Raga Tatvavibodh
(C) Natya Shastra, Nardiya Shiksha, and Brihaddeshi
(D) Hridaya Kautuk, Hridaya Prakash, and Chaturdandi Prakashika

254. Why did the methodology require students to isolate concepts strictly from the specified ancient scholars?
(A) To evaluate and critique modern musical theories
(B) To compare ancient music with Western traditions
(C) To dismiss the relevance of the entire Vedic period
(D) To keep the evolution within the historical scope

255. The seminar concluded that specific texts serve as structural pillars for studying which group of people?
(A) International researchers and performing musicians
(B) Modern pedagogical reformers and academic experts
(C) Ancient Indian musicologists and their treatises
(D) Medieval performance artists and courtly scholars

Direction : Please read the following source carefully.

Continuing the investigation into the historical development of Hindustani music, the research department shifted its focus to a specific group of medieval musicologists and scholars. A dedicated academic project was launched to assess the textual tradition established by Someshwardev, Jagdekmall, and Nanyadev. To facilitate a comprehensive case study of this medieval phase, researchers cataloged and analyzed the primary treatises associated with these historical figures. The selected texts for this critical evaluation were the Manasollaas, Sangeet Chudamani, and Bharat Bhashya. The scholars hypothesized that these medieval treatises formed an essential bridge in the continuous evolution of Indian music from the ancient period. By closely reading the Manasollaas, Sangeet Chudamani, and Bharat Bhashya, the academic team identified the unique scholarly contributions of Someshwardev, Jagdekmall, and Nanyadev to the overarching textual tradition. The project methodology demanded a strict correlation between these specific musicologists and their respective literary outputs. The resulting archival report demonstrated how these medieval scholars advanced the study of Hindustani music, thereby reinforcing the historical continuity of the discipline. This focused examination of the medieval period allowed the researchers to prepare for subsequent analyses of later musicological developments.

Based on the above source, attempt the following five questions.

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256. Which group of musicologists was the focus of the dedicated academic project mentioned in the source?
(A) Bharat, Naarad, and Matang
(B) Someshwardev, Jagdekmall, and Nanyadev
(C) Pt. Ahobal, Shriniwas, and Hridyanarayana
(D) Acharya Birhaspati, Thakur Jaidev Singh, and Dr. Prem Lata Sharma

257. Which treatises were selected for critical evaluation in this medieval case study?
(A) Sangeet Ratnakar, Sangeet Samaysar, and Sangeetopanishatsaaroddhar
(B) Natya Shastra, Nardiya Shiksha, and Brihaddeshi
(C) Sangeet Chintamani, Pranavbharati, and Sanageet Raj
(D) Manasollaas, Sangeet Chudamani, and Bharat Bhashya

258. What did the scholars hypothesize about the selected medieval treatises?
(A) They were vital bridges for musical evolution.
(B) They marked the end of the historical development of music.
(C) They were direct translations of Western musical texts.
(D) They were disconnected from the ancient textual tradition.

259. According to the source, what did the project methodology demand from the researchers?
(A) A dismissal of the ancient period's impact
(B) Integration of modern technological tools
(C) A correlation between musicologists and texts
(D) A comparative study with Western scholars

260. The resulting archival report demonstrated that the medieval scholars advanced the study of Hindustani music, thereby reinforcing what?
(A) The historical continuity of the discipline
(B) The financial viability of the discipline
(C) The irrelevance of ancient treatises
(D) The superiority of modern textual traditions

Direction : Please read the following source carefully.

During a national conference on the history of Indian music, a dedicated academic panel examined the profound contributions of specific medieval musicologists. The panel focused its analytical framework exclusively on the scholarly heritage left by Sharangdev, Parshwadev, and Sudhakalash. To substantiate their historical claims, the academic presenters executed a detailed comparative analysis of three major medieval treatises: the Sangeet Ratnakar, Sangeet Samaysar, and Sangeetopanishatsaaroddhar. The central objective of this case study was to evaluate how the textual tradition was preserved and transformed by these prominent scholars. By cross-referencing the Sangeet Ratnakar, Sangeet Samaysar, and Sangeetopanishatsaaroddhar, the researchers delineated the structural developments within Hindustani music during the medieval period. The scholarly consensus reached during the symposium highlighted that the works of Sharangdev, Parshwadev, and Sudhakalash represent a critical epoch in the historical development of Indian music. Their meticulously crafted treatises provided a stabilized theoretical foundation that influenced the trajectory of later musical discourse. The panel concluded by emphasizing the necessity of integrating the study of the Sangeet Ratnakar, Sangeet Samaysar, and Sangeetopanishatsaaroddhar when mapping the extensive lineage of medieval musicologists and their enduring textual tradition in academic curricula.

Based on the above source, attempt the following five questions.

261. The academic panel at the national conference focused exclusively on the scholarly heritage of which musicologists?
(A) Maharana Kumbha and Ramamatya
(B) Pt. Vishnu Digambar Palushkar and Pt. Vishnu Narayan Bhatkhande
(C) Someshwardev, Jagdekmall, and Nanyadev
(D) Sharangdev, Parshwadev, and Sudhakalash

262. Which of the following treatises was included in the panel's detailed comparative analysis?
(A) Sangeet Darpan
(B) Sangeetopanishatsaaroddhar
(C) Raga Tatvavibodh
(D) Swaramalekalanidhi

263. What was the central objective of the case study presented by the academic presenters?

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(A) To debate the origins of the Vedic music system
(B) To outline the contributions of Western scholars
(C) To evaluate how scholars transformed the tradition
(D) To invalidate the claims of ancient musicologists

264. The scholarly consensus reached during the symposium highlighted that the works of the studied scholars represent a critical epoch in which process?
(A) The modernization of global musical systems
(B) The decline of medieval pedagogical styles
(C) The separation of text and performance art
(D) Historical development of Indian music

265. The meticulously crafted treatises of these medieval scholars were noted to provide what specific benefit?
(A) A theoretical foundation for later discourse
(B) A complete rejection of prior musical knowledge
(C) A new system for Western musical notation
(D) An exclusive focus on contemporary popular music

Direction : Please read the following source carefully.

A specialized research initiative within a university archives department sought to document the historical development of Indian music through the lens of influential medieval scholars and their monumental texts. The investigators focused their analytical efforts on the enduring contributions of Maharana Kumbha and Ramamatya. This case study required an extensive review of their designated textual tradition to understand the evolution of musical theory during this precise historical phase. Accordingly, the academic team concentrated on the critical examination of two definitive treatises: the Sanageet Raj and the Swaramalekalanidhi. By isolating these texts, the researchers were able to assess the distinct pedagogical and theoretical advancements introduced by Maharana Kumbha and Ramamatya. The project demonstrated that the Sanageet Raj and Swaramalekalanidhi were instrumental in formalizing complex musical structures that emerged during the medieval period of Hindustani music. The methodological framework of the study necessitated a strict adherence to correlating these scholars with their specific treatises, avoiding the conflation of different historical epochs. Ultimately, the findings confirmed that the scholarly output of Maharana Kumbha and Ramamatya significantly fortified the textual tradition, securing their status as pivotal musicologists in the history of Indian music.

Based on the above source, attempt the following five questions.

266. Which influential medieval scholars were the focus of the specialized research initiative in the university archives department?
(A) Damodar Pandit and Pt. Ahobal
(B) Maharana Kumbha and Ramamatya
(C) Hridyanarayana and Vyankatmakhi
(D) Pt. Vinayak Rao Patwardhan and Pt. Omkarnanath Thakur

267. The academic team concentrated on the critical examination of which two definitive treatises?
(A) Sangeet Chintamani and Pranavbharati
(B) Sanageet Raj and Swaramalekalanidhi
(C) Hridaya Kautuk and Hridaya Prakash
(D) Sangeet Ratnakar and Sangeet Samaysar

268. By isolating the specified texts, what were the researchers able to assess?
(A) Distinct pedagogical advancements by scholars
(B) The exact dates when treatises were drafted
(C) Influence of Western scholars on Indian music
(D) Transition from modern to contemporary music

269. The methodological framework of the study aimed to avoid which of the following?
(A) Reading the treatises in their original languages
(B) Correlating the scholars with their specific treatises
(C) The conflation of different historical epochs
(D) Acknowledging the medieval period of Hindustani music

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collective impact on modern musicology. The resulting report confirmed that the analytical and structural contributions of Pt. Vishnu Digambar Palushkar, Pt. Vishnu Narayan Bhatkhande, and Pt. Vinayak Rao Patwardhan remain essential for any academic study aiming to comprehend the modern revitalization of Hindustani music.
Based on the above source, attempt the following five questions.

281. The advanced curriculum development board initiated a project focusing on the foundational roles played by which group of modern scholars?
(A) Palushkar, Bhatkhande, and Patwardhan
(B) Acharya Birhaspati and Jaidev Singh
(C) Capt. Willard and William Johnes
(D) Prem Lata Sharma and Subhadra Choudhary

282. What was the objective of the targeted case study designed by the board?
(A) To replace modern musical education with medieval practices
(B) To analyze how scholars influenced modern understanding
(C) To translate all ancient texts into modern vernaculars
(D) To explore the contribution of Western scholars to India

283. What did the researchers systematically document regarding these musicologists?
(A) Their geographical travels across India
(B) Methodologies used to formalize musical education
(C) Their personal performances in historical courts
(D) Their critiques of ancient treatises like the Natya Shastra

284. How did the project ensure a clear understanding of the collective impact of these specific figures on modern musicology?
(A) By conducting an isolated evaluation of these figures
(B) By evaluating all modern scholars simultaneously
(C) By comparing them directly with Western scholars
(D) By ignoring their pedagogical frameworks

285. The resulting report confirmed that the contributions of these modern scholars remain essential for comprehending what phenomenon?
(A) The decline of medieval treatises
(B) The ancient origins of Vedic chanting
(C) The modern revitalization of Hindustani music
(D) The influence of foreign instruments on Indian classical music

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Direction : Please read the following source carefully.

A university research symposium on modern Indian musicology presented a detailed evaluation of the contributions made by Pt. Omkarnanath Thakur, Acharya Birhaspati, and Thakur Jaidev Singh. The symposium adopted a case-oriented approach to investigate how these modern scholars enriched the historical study of Hindustani music. A significant portion of the academic analysis was dedicated to the modern treatises authored in this era, specifically focusing on the Sangeet Chintamani and Pranavbharati. The researchers highlighted that the inclusion of the Sangeet Chintamani and Pranavbharati is essential for understanding the modern textual tradition. By examining the scholarly output of Pt. Omkarnanath Thakur, Acharya Birhaspati, and Thakur Jaidev Singh, the symposium illuminated their efforts to synthesize historical concepts with modern academic rigor. The methodology dictated that the examination remain strictly focused on these specific musicologists and texts to accurately assess their role in documenting the historical development of Indian music. The academic presentations concluded that the analytical depth provided by Pt. Omkarnanath Thakur, Acharya Birhaspati, and Thakur Jaidev Singh, alongside critical modern treatises like the Sangeet Chintamani and Pranavbharati, fundamentally stabilized the contemporary study of Hindustani musicology.
Based on the above source, attempt the following five questions.

286. Which of the following modern scholars was a focal point of the university research symposium?
(A) Shriniwas
(B) Parshwadev

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their specific impact on the historical development of Indian music. To conduct this investigation, the researchers focused their textual analysis on three highly significant treatises: the Hridaya Kautuk, Hridaya Prakash, and Chaturdandi Prakashika. By strictly examining these texts, the academic committee sought to map the theoretical configurations introduced by Hridyanarayana and Vyankatmakhi. The study required a rigorous comparative approach, analyzing how the Hridaya Kautuk, Hridaya Prakash, and Chaturdandi Prakashika contributed to the broader field of musicology. The findings of the research underscored the importance of these treatises in systematically organizing musical principles that defined their era. The committee determined that a thorough study of Hridyanarayana and Vyankatmakhi is vital for bridging the gap between historical treatises and subsequent musical practices. By anchoring their analysis exclusively in the Hridaya Kautuk, Hridaya Prakash, and Chaturdandi Prakashika, the researchers provided a clear, documented trajectory of how these musicologists profoundly shaped the continuous textual tradition of Hindustani music.

Based on the above source, attempt the following five questions.

276. Which two influential scholars were evaluated by the doctoral research committee?
(A) Hridyanarayana and Vyankatmakhi
(B) Bharat and Naarad
(C) Someshwardev and Jagdekmall
(D) Pt. Vishnu Digambar Palushkar and Pt. Vishnu Narayan Bhatkhande

277. Which of the following is one of the highly significant treatises examined in the investigation?
(A) Sanageet Raj
(B) Swaramalekalanidhi
(C) Sangeet Chintamani
(D) Chaturdandi Prakashika

278. What was the primary aim of the doctoral research committee's case study?
(A) To debate the effectiveness of modern pedagogical systems
(B) To understand the scholars' impact on musical development
(C) To determine the geographical origins of the treatises
(D) To merge the traditions of medieval scholars into one volume

279. According to the committee, a thorough study of Hridyanarayana and Vyankatmakhi is vital for bridging the gap between what?
(A) Vocal and instrumental performance techniques
(B) Western and Indian musical theories
(C) Historical treatises and musical practices
(D) Ancient scriptures and modern digital media

280. The findings of the research underscored the importance of the treatises in doing what?
(A) Dismantling the textual tradition of previous generations
(B) Promoting undocumented oral traditions over written texts
(C) Introducing modern notation systems to ancient music
(D) Organizing musical principles that defined their era

Direction : Please read the following source carefully.

An advanced curriculum development board initiated a project to integrate the contributions of modern musicologists into a comprehensive syllabus on the history of Indian music. The board designed a targeted case study focusing exclusively on the foundational roles played by Pt. Vishnu Digambar Palushkar, Pt. Vishnu Narayan Bhatkhande, and Pt. Vinayak Rao Patwardhan. The objective was to analyze how these specific modern scholars influenced the contemporary understanding of Hindustani music's historical development from the Vedic period onward. The researchers systematically documented the methodologies these musicologists employed to formalize and institutionalize musical education. By scrutinizing the pedagogical frameworks established by Pt. Vishnu Digambar Palushkar, Pt. Vishnu Narayan Bhatkhande, and Pt. Vinayak Rao Patwardhan, the academic board highlighted their critical intervention in preserving the textual tradition. The project required an isolated evaluation of these three figures to ensure a clear understanding of their

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270. According to the findings, what was the impact of the scholarly output of Maharana Kumbha and Ramamatya?
(A) It undermined the previous ancient structures.
(B) It shifted the focus away from musicology entirely.
(C) It replaced the Vedic traditions with Western concepts.
(D) It significantly fortified the textual tradition.

Direction : Please read the following source carefully.

In an academic workshop focusing on the transition between medieval and modern musicology, scholars conducted a rigorous case study on the contributions of Damodar Pandit, Pt. Ahobal, and Shriniwas. The objective was to trace the historical development of Hindustani music by examining the textual tradition curated by these pivotal figures. To achieve a comprehensive understanding, the researchers systematically analyzed three major treatises: the Sangeet Darpan, Sangeet Paarijaat, and Raga Tatvavibodh. The workshop participants designed an analytical model to isolate the specific theoretical innovations documented in these texts. By evaluating the Sangeet Darpan, Sangeet Paarijaat, and Raga Tatvavibodh, the academic team illuminated the evolving frameworks of Indian musicology during this transformative era. The scholarly findings indicated that Damodar Pandit, Pt. Ahobal, and Shriniwas played critical roles in refining the documentation practices of their respective periods. The methodology required the researchers to strictly align the study of these musicologists with their corresponding treatises to maintain historical accuracy. The workshop concluded that this specific textual tradition is indispensable for students attempting to comprehend the continuous historical progression of Hindustani music leading up to the modern period.

Based on the above source, attempt the following five questions.

271. The academic workshop focused on the transition between which two periods of musicology?
(A) Vedic and Ancient
(B) Ancient and Medieval
(C) Medieval and Modern
(D) Modern and Contemporary

272. Which of the following scholars was part of the rigorous case study conducted in the workshop?
(A) Matang
(B) Pt. Ahobal
(C) Nanyadev
(D) Bhagwat Sharan Sharma

273. Which three major treatises were systematically analyzed by the researchers?
(A) Natya Shastra, Nardiya Shiksha, and Brihaddeshi
(B) Manasollaas, Sangeet Chudamani, and Bharat Bhashya
(C) Hridaya Kautuk, Hridaya Prakash, and Chaturdandi Prakashika
(D) Sangeet Darpan, Sangeet Paarijaat, and Raga Tatvavibodh

274. The scholarly findings indicated that Damodar Pandit, Pt. Ahobal, and Shriniwas played critical roles in doing what?
(A) Refining documentation practices of their periods
(B) Erasing the legacy of ancient musical traditions
(C) Introducing Western instruments to musical theory
(D) Translating Vedic texts into several modern languages

275. What did the workshop conclude regarding this specific textual tradition?
(A) It is solely relevant for performance artists today.
(B) It should be excluded from modern academic curricula.
(C) It is vital for students studying musical progression.
(D) It represents a decline in the quality of musicology.

Direction : Please read the following source carefully.

A doctoral research committee recently convened to evaluate the specialized textual tradition established by influential scholars Hridyanarayana and Vyankatmakhi. The primary aim of this case study was to understand

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(C) Nanyadev
(D) Pt. Omkarnanath Thakur

287. Which modern treatises were specifically highlighted during the symposium's academic analysis?
(A) Sangeet Ratnakar and Sangeet Samaysar
(B) Sangeet Darpan and Sangeet Paarijaat
(C) Sangeet Chintamani and Pranavbharati
(D) Hridaya Kautuk and Hridaya Prakash

288. The researchers highlighted that the inclusion of the specified modern treatises is essential for understanding what?
(A) The ancient textual tradition
(B) The modern textual tradition
(C) The Western influence on Indian music
(D) The medieval performance practices

289. What efforts by the modern scholars were illuminated by examining their scholarly output?
(A) Their efforts to commercialize Indian classical music
(B) Their efforts to dismantle institutionalized musical education
(C) Their efforts to exclusively promote oral traditions over written texts
(D) Their efforts to synthesize concepts with academic rigor

290. The academic presentations concluded that the analytical depth provided by these scholars fundamentally stabilized what area of study?
(A) The contemporary study of Hindustani musicology
(B) The historical development of Western musicology
(C) The preservation of ancient musical instruments
(D) The financial structures of modern music schools

Direction : Please read the following source carefully.

To map the recent historiography of Indian music, a dedicated academic task force reviewed the extensive contributions of a specific cohort of modern musicologists and scholars. The task force centered its case study on the research output of Sharachchandra Shridhar Paranjape, Bhagwat Sharan Sharma, Dr. Prem Lata Sharma, Dr. Subhadra Choudhary, Prof. R.C. Mehta, and Prof. Pradeep Kumar Dixit. The primary objective was to evaluate how these modern academics have interpreted the historical development of Hindustani music from the Vedic to the modern period. By systematically analyzing the publications and theoretical frameworks of Sharachchandra Shridhar Paranjape, Bhagwat Sharan Sharma, Dr. Prem Lata Sharma, Dr. Subhadra Choudhary, Prof. R.C. Mehta, and Prof. Pradeep Kumar Dixit, the investigators demonstrated a robust continuation of the scholarly textual tradition. The research methodology required isolating the specific contributions of these individuals to understand their collective impact on contemporary musicology. The academic task force concluded that the critical analyses provided by this modern group of scholars are indispensable for maintaining the academic rigor necessary to study the vast and complex history of Indian music across diverse historical epochs.

Based on the above source, attempt the following five questions.

291. The dedicated academic task force reviewed the extensive contributions of which specific cohort?
(A) Ancient musicians and performance experts
(B) Western researchers and scholarly travelers
(C) Modern musicologists and academic scholars
(D) Medieval kings and wealthy patrons

292. Which of the following academics was included in the task force's case study?
(A) Prof. Pradeep Kumar Dixit
(B) Maharana Kumbha Scholar
(C) Capt. C.R. Day Researcher
(D) E. Clements Specialist

293. What was the primary objective of the academic task force?
(A) To critique the musical practices of the Vedic period
(B) To establish a new universal system of musical notation
(C) To compare Indian musicology strictly with Western musicology
(D) To evaluate the interpretation of musical

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development

294. By systematically analyzing the publications of these modern scholars, what did the investigators demonstrate?
(A) A clear divergence from historical precedents
(B) A continuation of the scholarly textual tradition
(C) The irrelevance of medieval musicology studies
(D) The dominance of oral transmission in performance

295. The academic task force concluded that the critical analyses provided by this modern group of scholars are indispensable for maintaining what?
(A) The structural integrity of ancient instruments
(B) The chronological ordering of the Vedic texts
(C) Rigor necessary to study the history of music
(D) The exclusivity of the modern textual tradition

Direction : Please read the following source carefully.

An international research institute conducted a specialized academic seminar to analyze the specific contribution of Western scholars to the study of Indian music. The seminar utilized a case-oriented framework to evaluate how external researchers documented and interpreted the historical development of Hindustani music. The academic panel strictly focused on the works of Capt. N.A. Willard, William Johnes, Capt. C.R. Day, E. Clements, Fox Strangwayes, H.A. Popley, and Alain Danielou. By conducting a systematic review of the literature produced by these individuals, the researchers sought to understand the methodological approaches Western scholars applied to Indian musicology. The study highlighted how Capt. N.A. Willard, William Johnes, Capt. C.R. Day, E. Clements, Fox Strangwayes, H.A. Popley, and Alain Danielou contributed unique analytical perspectives to the existing textual tradition. The methodology of the seminar ensured that the assessment remained exclusively focused on this designated group to measure their precise impact accurately. The resulting academic consensus affirmed that the specialized documentation and critical frameworks introduced by these Western scholars significantly enriched the global academic understanding of the complex historical trajectory of Indian music.

Based on the above source, attempt the following five questions.

296. What was the primary focus of the academic seminar conducted by the international research institute?
(A) The contribution of ancient scholars to Indian music
(B) The historical development of European classical music
(C) The modernization of Hindustani musical instruments
(D) The role of Western scholars in studying Indian music

297. Which of the following individuals was part of the academic panel's strict focus?
(A) Alain Danielou
(B) Dr. Subhadra Choudhary
(C) Bhagwat Sharan Sharma
(D) Prof. R.C. Mehta

298. What did the researchers seek to understand by conducting a systematic review of the literature produced by the designated individuals?
(A) Financial investments made in Indian music
(B) Methodological approaches of Western scholars
(C) The precise dates of the ancient textual tradition
(D) Evolution of vocal techniques in the medieval period

299. The methodology of the seminar ensured that the assessment remained exclusively focused on the designated group to measure what accurately?
(A) Their financial contributions
(B) Their precise impact
(C) Their musical performance abilities
(D) Their geographic locations

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300. The resulting academic consensus affirmed that the specialized documentation introduced by Western scholars significantly enriched what?

(A) Academic understanding of the history of music

(B) Preservation of undocumented oral folk traditions

(C) Commercialization of Hindustani music in the West

(D) Exclusive study of modern Indian treatises

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ANSWERS

1. (B) Bharat
The Natya Shastra is a foundational Sanskrit treatise on the performing arts, encompassing music, dance, and drama. Attributed to the sage Bharat, it was composed between 200 BCE and 200 CE. This encyclopedic work details ancient musical theory, including the system of twenty-two shrutis, seven swaras, and the classification of various string and percussion instruments.

2. (A) Someshwardev - Manasollaas
Manasollaas, also known as Abhilashitartha Chintamani, is an important medieval encyclopedic work authored by the King Someshwardev of the Western Chalukya dynasty. The treatise contains a significant section dedicated to music and dance, providing insights into the cultural life and musical practices of the twelfth century. It remains a valuable resource for studying historical Indian musicology.

3. (C) Statement I is correct but Statement II is incorrect
Pt. Vishnu Narayan Bhatkhande was a pivotal figure in modern musicology who systematized Hindustani classical music. He introduced the ten-fold Thaat system to classify ragas based on their scale structures. While he is credited with this structural framework, the treatise Pranavbharati was actually authored by Pt. Omkarnath Thakur, who focused on the spiritual and psychological aspects of Indian music.

4. (A) I and II only
Matang's Brihaddeshi is a landmark treatise from the early medieval period that bridges ancient and medieval musical concepts. It is historically significant for being the first surviving text to explicitly define and detail the concept of Raga. The work focuses on regional music, termed Deshi, marking a departure from the purely celestial or classical Marga traditions of earlier eras.

5. (A) P-2, Q-1, R-4, S-3
The Natya Shastra was written by Bharat, while Matang authored the Brihaddeshi, which introduced the formal concept of Raga. Sharangdev composed the Sangeet Ratnakar, a comprehensive medieval work divided into seven chapters. Naarad is credited with the Sangeet Makarand, an influential text that discusses the classification of ragas based on gender and correlates them with specific performance times.

6. (B) He authored the ancient text Sangeet Chudamani.
Pt. Vishnu Digambar Paluskar was a legendary musician who revolutionized music education by establishing the Gandharva Mahavidyalaya. He developed a unique notation system to preserve traditional compositions and worked tirelessly to popularize Hindustani classical music among the general public. However, the medieval text Sangeet Chudamani was authored by Jagdekmall, not by Paluskar, who belonged to the modern era.

7. (A) Both A and R are true and R is the correct explanation of A.
The Natya Shastra provides the earliest detailed exploration of Shruti and Swara, which are the fundamental building blocks of Indian melody. Bharat performed a famous experiment using two Veenas, the Chal Veena and Dhruva Veena, to scientifically demonstrate the twenty-two microtonal intervals known as Shrutis. This practical demonstration successfully established the mathematical relationships and precise positions.

8. (A) He first established the placement of Swaras on the Veena string using proportional measurements.
Pt. Ahobal made a monumental contribution to Hindustani music through his seventeenth-century treatise, Sangeet Paarijaat. He was the first musicologist to describe the exact placement of the twelve musical notes on the string of a Veena using specific proportional measurements. This mathematical approach allowed for a precise and standardized way to tune instruments, greatly influencing the practical study.

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9. (A) I, II, III and IV only
During the late eighteenth and nineteenth centuries, several Western scholars systematically documented Indian musical traditions. William Jones wrote on musical modes, while N.A. Willard and Fox Strangways analyzed the music of Hindustan. Alain Danielou later researched microtonal intervals. Conversely, Capt. C.R. Day was deeply involved in this field, authoring a major work on instruments of Southern India.

10. (A) II, IV, I, III
The historical development of Indian music is traced through foundational treatises written across different eras. The Natya Shastra is the oldest, followed by Matang's Brihaddeshi in the early medieval period. Sharangdev's Sangeet Ratnakar was composed in the thirteenth century, serving as a bridge to later works. Finally, Pt. Ahobal's Sangeet Paarijaat represents the developments in musical theory during the seventeenth century.

11. (D) Damodar Pandit
Damodar Pandit authored the influential medieval treatise Sangeet Darpan during the seventeenth century. This work is highly valued for its ability to summarize and simplify the complex theories presented in earlier texts like the Sangeet Ratnakar. By providing clear classifications and descriptions of ragas, the text became a popular guide for practicing musicians and students throughout the medieval period.

12. (B) Pt. Omkarnath Thakur - Pranavbharati
Pt. Omkarnath Thakur was a distinguished vocalist and modern musicologist who authored the profound work Pranavbharati. This treatise explores the philosophical and spiritual foundations of music, focusing on the cosmic significance of sound and the psychological impact of musical notes. His approach emphasizes that ragas are powerful expressions of divine energy and human emotions within traditional Indian music aesthetics.

13. (A) Both Statement I and Statement II are correct
The medieval period saw significant theoretical advancements with the authorship of monumental treatises. Maharana Kumbha of Mewar wrote Sangeet Raj, a comprehensive encyclopedic work covering vocal music, instrumental music, and dance. During the same era, Vyankatmakhi authored the Chaturdandi Prakashika, where he formulated the mathematical seventy-two Melakarta system. Both texts are foundational to the understanding of Indian traditions.

14. (B) I, II and IV only
The Sangeet Ratnakar, written by Sharangdev in the thirteenth century, is a cornerstone of Indian musicology known as Saptadhyayi due to its seven chapters. It serves as a vital historical link connecting ancient systems with medieval developments. While it discusses vocal and instrumental music extensively, it also includes a dedicated chapter on dance, providing a comprehensive overview of performing arts.

15. (A) P-3, Q-1, R-2, S-4
Maharana Kumbha is the author of Sangeet Raj, while Ramamatya wrote Swaramalekalanidhi, focusing on the Mela system. Pt. Ahobal contributed the Sangeet Paarijaat, known for mathematical note placement on the Veena string. Vyankatmakhi is celebrated for his Chaturdandi Prakashika, which introduced the seventy-two Melakarta system. These medieval scholars each played a crucial role in formalizing the classification systems.

16. (B) It describes the 72 Melakarta system.
The ancient text Nardiya Shiksha, attributed to the sage Naarad, is an essential work for understanding the transition from Vedic music to secular forms. It correlates the notes used in Vedic chanting with the musical notes produced by the flute. However, it does not describe the seventy-two Melakarta system, which was a much later mathematical development in South Indian music.

17. (A) Both A and R are true and R is the correct explanation of A.
Vyankatmakhi is a central figure in the history of South Indian music due to his innovative theoretical contributions. In his seventeenth-century treatise, Chaturdandi Prakashika, he mathematically derived the seventy-two Melakarta system to classify ragas based on their scale structures. This framework became the foundational basis for the modern Carnatic music system, allowing for the systematic organization of melodies.

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18. (A) A comprehensive work on Indian music and regional performance forms authored by Parshwadev.
Parshwadev authored the medieval treatise Sangeet Samaysar, which is particularly notable for its detailed discussion of Deshi or regional music. The work provides a comprehensive overview of the musical forms and performance practices prevalent during his time, including the structural elements of Prabandhas. It serves as an important historical record of how regional variations influenced broader Indian classical traditions.

19. (B) I, II, III and IV only
Modern Indian musicology has been enriched by scholars like Acharya Birhaspati, Thakur Jaidev Singh, Dr. Prem Lata Sharma, and Prof. R.C. Mehta. These individuals researched ancient theories, translated classical texts, and established academic frameworks for music study. While they focused on Indian traditions, Dr. Subhadra Choudhary is also a key figure in this group, specializing in rhythmic analysis.

20. (A) I, II, III, IV
The history of Indian music is defined by the contributions of scholars across several centuries. Bharat's ancient Natya Shastra established the earliest theories of sound and performance. In the medieval period, Sharangdev authored the Sangeet Ratnakar, followed later by Pt. Ahobal's Sangeet Paarijaat in the seventeenth century. Finally, Pt. Vishnu Narayan Bhatkhande systematized the modern Hindustani tradition during the twentieth century.

21. (C) Shriniwas
Shriniwas was a significant medieval musicologist who authored the treatise Raga Tatvavibodh. His work is recognized for continuing and expanding the mathematical approach to music theory, particularly the placement of notes on the Veena string. By detailing the proportional lengths required for each swara, Shriniwas provided a practical framework that aided in the precise tuning and classification of ragas.

22. (B) Capt. C.R. Day - The Music and Musical Instruments of Southern India and the Deccan
Capt. C.R. Day was a notable Western scholar who made significant contributions to the study of Indian music during the nineteenth century. His major work, The Music and Musical Instruments of Southern India and the Deccan, provides detailed descriptions and illustrations of various traditional instruments. This documentation was instrumental in introducing the rich instrumental heritage of India to a global audience.

23. (A) Both Statement I and Statement II are correct
Pt. Vinayak Rao Patwardhan was a legendary vocalist of the Gwalior Gharana and a dedicated music educator. He played a significant role in making classical music accessible to the public through his teaching and performances. His multi-volume series, Raga Vigyan, is a foundational pedagogical resource that provides detailed notations and theoretical explanations for numerous ragas, serving generations of students.

24. (B) I, II and III only
Sudhakalash was a prominent Jain monk and scholar of the medieval period who made important contributions to musicology. He authored the treatise Sangeetopanishatsaaroddhar, which offers unique insights into the musical traditions and theories of Western India. While he was a significant figure in documenting medieval practices, he was not the founder of the Gandharva Mahavidyalaya, which was established later.

25. (A) P-3, Q-4, R-1, S-2
Hridyanarayana authored Hridaya Kautuk, while Acharya Birhaspati is known for the modern work Sangeet Chintamani. Nanyadev wrote the medieval treatise Bharat Bhashya, and Someshwardev composed the encyclopedic Manasollaas. Each of these scholars contributed to the development and documentation of Indian music theory across different historical periods, ranging from medieval kings to modern academicians, ensuring the continuity of traditions.

26. (A) It introduces the 10 Thaat system of modern Hindustani music.
Ramamatya authored the sixteenth-century treatise Swaramalekalanidhi, which focused on the musical system of the Vijayanagara Empire. The text is significant for attempting to bridge theoretical concepts with the practical performances of the time, particularly through

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the Mela system. However, the ten-fold Thaat system used in modern Hindustani music was a much later development introduced by Pt. Vishnu Narayan Bhatkhande.

27. (A) Both A and R are true and R is the correct explanation of A.
William Jones was a pioneering Western scholar who significantly contributed to the academic study of Indian musicology in the eighteenth century. In his influential essay, On the Musical Modes of the Hindus, he applied a comparative approach to analyze the structures of Indian ragas. His work played a crucial role in introducing the theoretical depth and complexity of music to researchers.

28. (B) An encyclopedic work by Someshwardev containing a section on music and arts.
Manasollaas is an encyclopedic Sanskrit treatise authored by the twelfth-century King Someshwardev. It is a monumental work covering various subjects, with significant sections dedicated to music, dance, and other fine arts. The text provides detailed descriptions of musical instruments, vocal styles, and cultural practices of the medieval period, making it a vital resource for understanding the history of aesthetics.

29. (B) I, II, III and IV only
Several Western scholars provided valuable analyses of Indian music during the nineteenth and twentieth centuries. E. Clements focused on intonation, while Alain Danielou explored aesthetic philosophy. H.A. Popley authored The Music of India, and Fox Strangways documented diverse classical and folk melodies. Unlike some misconceptions, Capt. N.A. Willard did not discard ancient traditions but sought to capture authentic oral practices.

30. (A) I, II, III, IV
The chronological evolution of musicological thought is marked by the contributions of key scholars. Matang's Brihaddeshi established early medieval raga theory, followed by Ramamatya's Swaramalekalanidhi in the sixteenth century. Vyankatmakhi later formulated the Melakarta system in the seventeenth century. Finally, Pt. Vishnu Digambar Paluskar emerged in the modern period, focusing on institutionalizing music education and developing a specialized notation system.

31. (A) Jagdekmall
Jagdekmall was a medieval scholar who authored the significant treatise Sangeet Chudamani. This work is highly regarded in the history of Indian musicology for its detailed treatment of both music and dance. By documenting the theories and performance styles of his era, Jagdekmall provided a valuable bridge for later scholars to understand the continuity and transformation of classical traditions.

32. (B) Sharangdev - Medieval Period
Identifying the historical era of musicologists is essential for understanding the evolution of musical theory. While Bharat belongs to the ancient period and Pt. Vishnu Narayan Bhatkhande is a modern figure, Sharangdev is a central scholar of the medieval period. His thirteenth-century work, Sangeet Ratnakar, serves as a comprehensive summary of earlier traditions while influencing the development of classical systems.

33. (A) Both Statement I and Statement II are correct
Hridyanarayana was an important musicologist of the medieval period who made significant contributions through his scholarly writings. He authored the treatises Hridaya Kautuk and Hridaya Prakash, which provide detailed explanations of the Mela system and raga classification. His works are valued for their practical approach to music theory, reflecting the evolving musical landscape of his time and influencing practitioners.

34. (A) I, II and III only
The treatise Bharat Bhashya, also known as Saraswati Hridayalankar, was authored by Nanyadev during the medieval period. This significant work provides a detailed commentary on ancient musical concepts, including the systems described in the Natya Shastra. By discussing the theories of the ancient era, Nanyadev helped preserve and interpret foundational knowledge for medieval practitioners, though it is not a modern text.

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104. (A) The ancient acoustic division found in texts like Natya Shastra and Sangeet Ratnakar.
A student applying the concept of twenty-two Shrutis to understand modern note intervals is utilizing a foundational acoustic division described in ancient and medieval texts. Foundational works like the Natya Shastra and Sangeet Ratnakar provide the theoretical basis for these microtonal intervals. This concept remains essential for understanding the precise intonation and melodic nuances that define Indian classical music.

105. (A) The four pillars of musical composition: Gita, Prabandha, Thaya, and Alapa.
In the context of Vyankatmakhi's seventeenth-century treatise, Chaturdandi Prakashika, the term Chaturdandi refers to the four pillars of musical composition: Gita, Prabandha, Thaya, and Alapa. These four components were considered the essential elements of a comprehensive musical education and performance during his time, reflecting the structured approach to music theory and practice in the Southern tradition.

106. (A) It categorizes ragas into Purusha (male), Stri (female), and Napumsaka (neuter).
Sangeet Makarand is an influential medieval treatise attributed to the sage Naarad. One of its most distinctive features is the early categorization of ragas based on gender, dividing them into male (Purusha), female (Stri), and neuter (Napumsaka) types. This classification system reflects the historical attempts to organize musical melodies based on their perceived character and emotional impact.

107. (A) Both A and R are true and R is the correct explanation of A.
The textual tradition of Indian music reflects a continuous evolution from the ancient Grama-Murchhana framework to the modern Mela and Thaat systems. Treatises like Sharangdev's Sangeet Ratnakar act as a vital historical bridge, documenting the older systems while paving the way for the classification of emerging contemporary ragas. This progression demonstrates the dynamic nature of musical theory.

108. (A) He was one of the first Western scholars to systematically study and publish on the musical modes of the Hindus.
William Jones is studied in the context of Indian music history because he was one of the first Western scholars to systematically research and publish on the subject. His late eighteenth-century essay, On the Musical Modes of the Hindus, introduced the theoretical depth of Indian ragas to an international audience, laying the groundwork for future comparative musicological research.

109. (C) Sudhakalash
While Dr. Prem Lata Sharma, Bhagwat Sharan Sharma, and Dr. Subhadra Choudhary are all prominent modern Indian musicologists of the twentieth and twenty-first centuries, Sudhakalash was a medieval Jain scholar. He authored the treatise Sangeetopanishatsaaroddhar during the fourteenth century, providing valuable documentation of the musical practices of his era, which distinguishes him from the scholars of the modern period.

110. (A) She established a rigorous academic framework for translating and critically editing ancient Sanskrit musicological texts.
Dr. Prem Lata Sharma made a profound impact on modern musicology by establishing a rigorous academic framework for the study of Indian classical music. She focused on the critical editing and translation of ancient Sanskrit treatises, making foundational knowledge accessible to modern scholars. Her work ensured that traditional musicological theories were integrated into contemporary university education and research.

111. (A) Pt. Omkarnath Thakur
Pt. Omkarnath Thakur authored the profound work Pranavbharati, which is a significant contribution to modern musicology. The treatise explores the philosophical and spiritual foundations of Indian classical music, focusing on the cosmic significance of sound and the psychological effects of musical notes. His scholarship emphasizes the aesthetic and spiritual depth of ragas beyond their technical and melodic structures.

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framework for studying Indian music, bridging the gap between traditional knowledge and modern research.

44. (A) I, II and III only
Alain Danielou was a French scholar who extensively studied and promoted Indian classical music to a global audience. In his book Northern Indian Music, he argued that the system is scientifically highly developed, particularly in its use of precise microtonal intervals. He deeply respected the historical texts of Indian music, using them as a foundation for his structural and aesthetic analyses.

45. (A) P-1, Q-2, R-3, S-4
Modern Indian musicology is defined by the research of scholars like Prof. Pradeep Kumar Dixit, Bhagwat Sharan Sharma, Dr. Prem Lata Sharma, and Acharya Birhaspati. These individuals worked in the late twentieth and early twenty-first centuries, focusing on standardizing musical theory and documenting historical traditions. Their collective efforts have ensured that the rich heritage of Hindustani music is preserved through literature.

46. (D) The Grama-Murchhana system replaced the Thaat system in the 20th century.
Hindustani music has evolved significantly from the Vedic period, where the Samaveda formed its earliest roots using three primary notes. While the concept of Raga developed over the medieval period, the Grama-Murchhana system was the foundational framework of ancient music. In the modern era, the ten-fold Thaat system replaced the older Grama-Murchhana system as the primary classification method.

47. (A) Both A and R are true and R is the correct explanation of A.
The Sangeet Ratnakar is frequently referred to as Saptadhyayi because it is structurally divided into seven distinct chapters. Each chapter, or adhyaya, covers a specific aspect of the performing arts, including notes, ragas, compositions, instruments, and dance. This comprehensive organization allowed the author, Sharangdev, to provide a complete and systematic documentation of the traditions prevalent during the thirteenth century.

48. (B) A strictly bound, structured musical composition with specific angas and dhatus.
In medieval treatises like the Sangeet Ratnakar, the term Prabandha denotes a strictly bound and highly structured musical composition. Unlike free improvisation, a Prabandha is composed of specific parts known as Dhatus and various structural elements called Angas. This form represents the formal vocal music of the medieval period, characterized by its adherence to specific rules of rhythm and melody.

49. (A) I, III and IV only
The textual tradition of Indian music evolved from early oral traditions to systematic documentation. Medieval texts show a clear bifurcation into Hindustani and Carnatic systems, while modern treatises focus on standardization and notation. Western scholars contributed by interpreting these traditions, though they did not ignore Sanskrit texts. However, the Thaat system was not a feature of ancient musical works.

50. (A) I, II, IV, III
The history of Indian music follows a clear chronological progression of forms and systems. It began with the singing of Samagana in the Vedic period, followed by the formulation of the Jati Gayan system in the ancient era. During the medieval period, the structured Prabandha form emerged as a dominant style. Finally, the modern period saw the establishment of the Thaat system.

51. (C) Sudhakalash
Sudhakalash was a prominent Jain monk and scholar of the medieval period who made important contributions to musicology. He authored the treatise Sangeetopanishatsaaroddhar, which offers unique insights into the musical traditions and theories of Western India. His work is particularly valuable for documenting medieval practices and providing a detailed overview of the musical landscape of the fourteenth century.

52. (D) Pt. Vinayak Rao Patwardhan - Raga Vigyan
Pt. Vinayak Rao Patwardhan was a legendary vocalist of the Gwalior Gharana and a dedicated music educator. He played a significant role in making classical music accessible to the public through his teaching and performances. His multi-volume series, Raga Vigyan, is a foundational pedagogical resource that provides

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writing, he provided critical insights into the transformation of musical theories, forms, and practices across Indian history.

87. (A) Both A and R are true and R is the correct explanation of A.
The contribution of Western scholars like Alain Danielou was crucial for introducing Indian musicology to the Western world. They employed comparative musicology to translate and interpret the complex tonal structures of Indian ragas into terms that were understandable by global academia. This cross-cultural scholarship helped gain international recognition for the scientific and aesthetic depth of the Indian classical tradition.

88. (A) He integrated textual study with practical demonstrations to decode the ancient Shruti system.
Acharya Birhaspati was a renowned modern musicologist whose scholarly approach was characterized by the integration of textual study with practical demonstrations. He focused extensively on decoding the ancient Shruti system and used his own invention, the Shruti Darpan, to provide scientific evidence for musical intervals. His work brought a rigorous academic perspective to the understanding of ancient Indian musicology.

89. (A) Sangeet Chintamani
While Sangeet Samaysar, Hridaya Prakash, and Sangeet Chudamani are all significant treatises from the medieval period, Sangeet Chintamani is a modern work. It was authored by Acharya Birhaspati, a prominent twentieth-century musicologist who researched ancient scales and shrutis. This distinction is important for understanding the historical development of Indian musicological literature and the different eras of scholarship.

90. (A) Pt. Vishnu Narayan Bhatkhande
Pt. Vishnu Narayan Bhatkhande is credited with creating the most widely used comprehensive notation system in the modern era of Hindustani music. His system provided a clear and standardized way to document traditional compositions, which had previously been transmitted primarily through oral tradition. This innovation was essential for the institutionalization of music education and the preservation of classical heritage.

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91. (A) Hridyanarayana
Hridyanarayana was an influential musicologist of the medieval period who authored the significant treatise Hridaya Prakash. His work is recognized for its detailed exploration of raga classification and the Mela system. By providing clear theoretical frameworks for the music of his time, Hridyanarayana contributed to the ongoing evolution of musicological thought that bridged the ancient and modern Indian traditions.

92. (C) Pt. Omkarnath Thakur - Ancient Period
Identifying the historical period of scholars is crucial for understanding the evolution of music. While Nanyadev and Maharana Kumbha belong to the early and later medieval periods, and Prof. Dixit is a modern scholar, Pt. Omkarnath Thakur was a prominent modern musician and musicologist of the twentieth century. His profound work, Pranavbharati, reflects contemporary academic and spiritual perspectives on music.

93. (A) Both Statement I and Statement II are correct
Sangeetopanishatsaaroddhar is an important musicological text of the medieval era, compiled by the Jain scholar Sudhakalash during the fourteenth century. The treatise provides unique insights into the musical theories and performance practices of Western India during that period. It remains a valuable resource for researchers studying the diverse regional traditions and the historical development of Indian classical music.

94. (A) Pt. V. N. Bhatkhande
A musician classifying ragas based on the Thaat system is relying on the conceptual framework established by Pt. Vishnu Narayan Bhatkhande in the modern era. He introduced the ten-fold Thaat system to provide a systematic and accessible way to organize the numerous ragas of Hindustani classical music. This framework has since become the bedrock of modern music education and theory.

61. (B) Naarad
Sangeet Makarand is an influential treatise on Indian musicology attributed to the sage Naarad. This medieval text is particularly significant for its early efforts to classify ragas based on gender, categorizing them into male, female, and neuter types. It also provides detailed discussions on the appropriate times for performing different ragas, reflecting the deep connection between music and nature.

62. (A) Raga Vigyan - Alain Danielou
Matching scholars with their works is essential for understanding the history of musicology. While Acharya Birhaspati authored Sangeet Chintamani and Pt. Ahobal wrote Sangeet Paarijaat, the multi-volume Raga Vigyan series was actually compiled by Pt. Vinayak Rao Patwardhan. Alain Danielou was a Western scholar known for his books like Northern Indian Music, which analyzed the microtonal structures of Hindustani ragas.

63. (A) Both Statement I and Statement II are correct
Fox Strangways was a prominent Western scholar who authored the acclaimed book The Music of Hindostan. His work is highly regarded for its detailed analysis of Indian scales, rhythms, and diverse folk melodies observed during his travels across the country. By providing meticulous transcriptions and structural evaluations, he contributed significantly to the global understanding of the rich Indian musical heritage.

64. (D) Sangeet Paarijaat
A student seeking to understand the exact string lengths for placing the twelve musical notes on a Veena should refer to Pt. Ahobal's Sangeet Paarijaat. This seventeenth-century treatise was the first to provide clear mathematical guidelines for proportional string measurements. This practical contribution was a significant advancement in music theory, allowing for a standardized and precise method of tuning.

65. (C) It represents the classical melodic forms prevalent before the clear formalization of Ragas.
Jati Gayan is a foundational concept described in ancient Indian musical treatises like the Natya Shastra. It represents the classical melodic forms that were prevalent before the formal development of the Raga system. These structured melodic frameworks were derived from the Gramas and Murchhanas, serving as the essential precursors to the complex ragas that define modern Indian classical music.

66. (B) He believed music had profound psychological and spiritual impacts, as detailed in his work Pranavbharati.
Pt. Omkarnath Thakur's musical ideology was deeply rooted in the belief that music possesses profound psychological and spiritual power. In his scholarly work, Pranavbharati, he explored how musical notes correlate with divine energy and human emotions. He advocated for an approach to performance that emphasized the aesthetic and emotional impact of ragas, rather than just technical or structural perfection.

67. (A) Both A and R are true and R is the correct explanation of A.
The historical transition from the ancient Grama-Murchhana system to the modern Mela or Thaat system was a significant development in musicology. Over several centuries, the practical application of shifting tonics became increasingly complex and obsolete for contemporary musicians. This led scholars to adopt a more efficient classification system based on a fixed tonic, which became the standard for ragas.

68. (A) Sangeet Ratnakar
The Sangeet Ratnakar, authored by Sharangdev in the thirteenth century, provides the most detailed description of the ten-fold classification of ragas, known as Dashavidha Raga Vargikaran. This systematic framework categorized the melodic forms of the time based on their structural characteristics and performance contexts. It remains one of the most important historical references for understanding the evolution of raga classification.

69. (D) Someshwardev
Modern Indian musicology includes figures like Thakur Jaidev Singh, Sharachchandra Shridhar Paranjape, and Bhagwat Sharan Sharma, who all contributed during the twentieth century. These scholars focused on standardizing theory and translating classical texts. In contrast, Someshwardev was a medieval king and scholar of the Western Chalukya dynasty who authored

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35. (A) P-2, Q-1, R-3, S-4
Capt. N.A. Willard wrote A Treatise on the Music of Hindustan, focusing on contemporary practices. William Jones published On the Musical Modes of the Hindus, while E. Clements authored Introduction to the Study of Indian Music. H.A. Popley contributed The Music of India to popularize the subject. Each scholar used different methodologies to analyze and document the intricate structures of Indian music.

36. (D) He is the original author of the ancient text Natya Shastra.
Sharachchandra Shridhar Paranjape was a distinguished modern Indian scholar who made significant contributions to the historical and musicological study of Hindustani music. His academic works, such as Sangeet Bodh, provide deep insights into the evolution of musical forms and theories over the centuries. While he was a prominent figure in modern scholarship, he was not the author of Natya Shastra.

37. (A) Both A and R are true and R is the correct explanation of A.
The Sangeet Paarijaat, authored by Pt. Ahobal, holds immense significance in the history of Hindustani music because it bridges theory and practice. Its primary contribution is the explicit description of the exact placement of swaras on the string of a Veena. By using mathematically defined string lengths, Ahobal provided a standardized and practical method for tuning, which revolutionized the subject.

38. (B) He was a modern musicologist who authored significant academic texts on Hindustani music.
Bhagwat Sharan Sharma was a prominent modern musicologist who authored numerous academic texts that have become essential resources for students of Hindustani music. His writings cover a wide range of subjects, including music history, theory, and the technical aspects of instruments like the Tabla. Through his scholarly work, he contributed significantly to the standardization and propagation of knowledge in academic settings.

39. (A) I, II, III and IV only
Dr. Prem Lata Sharma was a pioneering musicologist and academician who served as the Vice-Chancellor of Indira Kala Sangeet Vishwavidyalaya. She was deeply involved in the textual tradition of Indian music, translating and critically editing several ancient treatises. Her scholarship focused on interpreting classical theories for modern students, rather than researching unrelated musical traditions, making her a vital contemporary figure.

40. (A) I, II, III, IV
The historical progression of musical texts reveals the evolution of Indian music theory over time. Naradiya Shiksha is an ancient work, followed by Naarad's Sangeet Makarand. Ramamatya's Swaramalekalanidhi represents the developments of the sixteenth century, while Vyankatmakhi's Chaturdandi Prakashika was authored in the seventeenth century. This sequence demonstrates the gradual shift from Vedic note correlations to the modern Melakarta system.

41. (C) Acharya Birhaspati
Acharya Birhaspati was a renowned modern musicologist who authored the scholarly work Sangeet Chintamani. He is celebrated for his deep research into ancient musical scales and the twenty-two Shruti system. By integrating textual study with practical demonstrations, he sought to decode and explain the scientific foundations of Indian musicology, making complex ancient theories accessible and relevant to modern academic study.

42. (A) Brihaddeshi - First detailed definition of Raga
Matang's Brihaddeshi is a pivotal treatise in the history of Indian musicology, primarily because it provides the first detailed definition of the word Raga. The text marks a major shift by documenting regional or Deshi music, contrasting it with the older Marga tradition. This work laid the foundation for the melodic structures that define classical music, moving beyond ancient drama.

43. (A) Both Statement I and Statement II are correct
Prof. R.C. Mehta was a distinguished modern scholar who made immense contributions to the field of Hindustani musicology. He was actively involved in promoting scholarly discourse and edited numerous journals and anthologies that compiled the research of various experts. His work helped establish a rigorous academic

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78. (A) Pt. Vishnu Narayan Bhatkhande
Pt. Vishnu Narayan Bhatkhande is most appropriately associated with institutionalizing the academic study of music in modern Indian universities. He worked tirelessly to create a standardized syllabus and a unified grammar for Hindustani music. By establishing colleges and publishing comprehensive textbooks with notation, he transformed the traditional oral transmission of music into a rigorous academic discipline for future generations.

79. (C) Natya Shastra
The medieval period of Indian musicology is characterized by treatises like the Sangeet Raj, Sangeet Paarijaat, and Sangeetopanishatsaaroddhar, which documented the evolution of raga and mela systems. In contrast, the Natya Shastra is an ancient foundational text composed many centuries earlier. It established the earliest theories of sound and drama that served as the basis for all later developments.

80. (A) Understanding of the Prabandha form
In historical musical treatises, the structural elements known as Dhatu and Anga are specifically associated with the Prabandha form of composition. Prabandhas were the formal, structured vocal pieces dominant during the medieval period. Understanding these components is essential for analyzing how these compositions were constructed and how they functioned within the melodic and rhythmic frameworks described by medieval scholars like Sharangdev.

81. (A) Pt. Vinayak Rao Patwardhan
Pt. Vinayak Rao Patwardhan authored the multi-volume Raga Vigyan series, which remains one of the most important pedagogical resources in Hindustani classical music. These books provide detailed notations and theoretical explanations for a vast number of ragas, making them indispensable for students and teachers. His work contributed significantly to the standardization and propagation of musical knowledge in the modern era.

82. (A) E. Clements - Introduction to the Study of Indian Music
E. Clements was a notable Western scholar who applied scientific methodologies to the study of Indian musicology. In his work, Introduction to the Study of Indian Music, he analyzed the intonation and microtonal intervals of the system. This research provided a bridge between traditional Indian theory and Western acoustics, helping to explain the complex tonal structures of ragas to global audiences.

83. (A) Both Statement I and Statement II are correct
Shriniwas was a significant scholar of the medieval period who made important contributions to Indian musicology. He authored the treatise Raga Tatvavibodh, which is highly regarded for its detailed exploration of music theory. His work further elaborated on the mathematical establishment of swaras on the Veena string, providing precise measurements that aided in the tuning and classification of various ragas.

84. (A) Natya Shastra
A scholar analyzing the emotional aesthetics or Rasa in music must refer to the Natya Shastra, as it provides the foundational principles of this concept. Attributed to the sage Bharat, this ancient text explores the deep connection between musical notes, dramatic performance, and the elicitation of specific emotional states in the audience, forming the core of Indian aesthetic theory.

85. (A) Establishing the Mela system to organize ragas of South Indian music practically.
The primary focus of Ramamatya's Swaramalekalanidhi is the establishment of the Mela system to practically organize the ragas of South Indian music. Written in the sixteenth century, the treatise attempted to reconcile ancient theories with the performance practices of the Vijayanagara Empire. This framework for grouping ragas based on their scale structures was an important precursor to modern classification systems.

86. (A) He authored the extensive historical work 'Sangeet Bodh'.
Sharachchandra Shridhar Paranjape was a distinguished modern scholar who authored the extensive historical work Sangeet Bodh. His scholarly contributions are essential for understanding the evolution of Hindustani music from the ancient period to modern times. Through his deep research and academic

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the encyclopedic Manasollaas during the twelfth century, belonging to an earlier period.

70. (A) It democratized music education by opening it to the public, breaking the monopoly of the Gharana system.
The establishment of the Gandharva Mahavidyalaya by Pt. Vishnu Digambar Paluskar had a transformative impact on Indian music. It democratized music education by opening it to the general public, effectively breaking the traditional monopoly of the exclusive Gharana system. By introducing a formal syllabus and institutionalized learning, Paluskar made classical music accessible to a wider section of Indian society.

71. (C) Ramamatya
Ramamatya was a significant musicologist of the sixteenth century who authored the treatise Swaramalekalanidhi. His work is notable for its focus on the musical system of the Vijayanagara Empire and its early development of the Mela system for classifying ragas. By attempting to reconcile theoretical concepts with practical contemporary performance, Ramamatya influenced the later evolution of South Indian musical thought.

72. (D) Prabandhadhyaya - Treatment of Western Harmony
In the Sangeet Ratnakar, Sharangdev structured the text into seven chapters covering various aspects of music. The Swaragatadhyaya deals with musical notes, the Vadyadhyaya with instruments, and the Nartanadhyaya with dance. However, the Prabandhadhyaya focuses on structured musical compositions known as Prabandhas, which are a hallmark of medieval Indian music. It does not contain any discussion of modern Western harmony.

73. (A) Both Statement I and Statement II are correct
Thakur Jaidev Singh was a profound modern scholar, philosopher, and musicologist who made immense contributions to Indian aesthetics. He edited and translated numerous classical texts, particularly those relating to Kashmir Shaivism and its deep connection to musical philosophy. His scholarly work bridged traditional knowledge with modern academic rigor, earning him great respect in both the musical and academic communities.

74. (A) Chaturdandi Prakashika
A researcher seeking to understand the theoretical foundation of the seventy-two Melakarta system must study Vyankatmakhi's seventeenth-century treatise, Chaturdandi Prakashika. This foundational work used a mathematical model to derive all possible heptatonic scales, creating a systematic framework for raga classification. This system became the essential basis for the organization of melodies in the modern Carnatic music tradition of Southern India.

75. (A) Deshi music is the music that varies by region and pleases the local people, whereas Marga is the ancient celestial path.
In historical musicological treatises, a clear distinction is made between Marga and Deshi music. Marga music refers to the ancient, structured, and celestial path of music described in foundational texts. In contrast, Deshi music denotes the regional styles that vary across different areas and are designed to please the local people, reflecting the evolution of regional musical forms.

76. (A) It was authored by Damodar Pandit.
Sangeet Darpan is an important medieval treatise authored by Damodar Pandit during the seventeenth century. This work is highly regarded for its ability to compile and summarize the essential musical theories presented in earlier foundational texts like the Sangeet Ratnakar. By providing accessible classifications and descriptions of various ragas, it became a widely used resource for musicians and scholars alike.

77. (A) Both A and R are true and R is the correct explanation of A.
Matang's Brihaddeshi marks a critical juncture in the history of Indian music because it is the first surviving text to explicitly define the word Raga. The treatise extensively documents the regional or Deshi musical forms of the early medieval period. By distinguishing between these local practices and the older Marga tradition, Matang provided the first formal framework for ragas.

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95. (A) The sequential ascent and descent of the seven notes within a Grama.
In the context of ancient Indian musicology, the term Murchhana denotes the sequential ascent and descent of the seven musical notes within a specific Grama. This concept was fundamental to the melodic structures of the ancient period, as it allowed for the generation of different scales by starting the sequence from different notes, serving as the precursor to ragas.

96. (A) It is authored by Nanyadev.
Bharat Bhashya, also known as Saraswati Hridayalankar, is a significant medieval treatise authored by Nanyadev. This work is highly regarded for its detailed commentary on ancient musical concepts, particularly those found in the Natya Shastra. By interpreting and preserving these foundational theories, Nanyadev provided a vital link between ancient traditions and the musical practices of the medieval period.

97. (A) Both A and R are true and R is the correct explanation of A.
Maharana Kumbha's Sangeet Raj is considered a magnum opus of medieval musicology due to its massive scale and comprehensive coverage. It is an encyclopedic work that exhaustively details all aspects of the performing arts, including Pathya (text), Gita (vocal), Vadya (instrumental), and Nritta (dance). This monumental treatise reflects the high level of scholarship and cultural achievement during his reign.

98. (A) He documented the music and musical instruments of Southern India and the Deccan.
Capt. C.R. Day was a nineteenth-century Western scholar known for his significant contributions to documenting Indian music. His primary work involved the detailed study and illustration of the music and musical instruments of Southern India and the Deccan. This record remains a valuable historical source for understanding the diverse instrumental heritage and the musical culture of the region.

99. (A) Natya Shastra
While treatises like Sangeet Paarijaat, Chaturdandi Prakashika, and Brihaddeshi specifically deal with the classification of melodic structures like Ragas, Melas, or Thaats, the Natya Shastra focuses on the broader framework of ancient drama. Although it contains foundational musical theory, it predates the formal systems of raga and mela classification that emerged later in the history of Indian musicology.

100. (A) It enabled the preservation and systematic teaching of traditional compositions to the masses.
The notation system developed by Pt. Vishnu Digambar Paluskar had a profound impact on Indian music by enabling the preservation and systematic teaching of traditional compositions. By creating a clear method for documenting melodies, he made classical music accessible to a wider audience through formal institutions. This innovation was a key part of his mission to democratize music education.

101. (A) Acharya Birhaspati
Acharya Birhaspati was a renowned modern musicologist who authored the scholarly work Sangeet Chintamani. He is celebrated for his deep research into ancient musical scales and the twenty-two Shruti system. By integrating textual study with practical demonstrations, he sought to decode and explain the scientific foundations of Indian musicology, making complex ancient theories accessible to contemporary academic study.

102. (A) Brihaddeshi - First to mention the word 'Raga'
Matang's Brihaddeshi is a pivotal treatise in Indian musicology because it is the first surviving text to explicitly mention and define the concept of Raga. This early medieval work marked a significant shift by documenting regional or Deshi musical forms, contrasting them with the older Marga tradition. It laid the essential foundation for the melodic frameworks of classical music.

103. (A) Statement I is correct but Statement II is incorrect
Prof. Pradeep Kumar Dixit is a distinguished modern musicologist known for his extensive research and contributions to the scholarly study of Hindustani classical music. His academic work has greatly enriched modern musicological literature. However, the medieval treatise Sangeet Chudamani was authored by Jagdekmall, not by Prof. Dixit, who belongs to the contemporary period of Indian musical scholarship.

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detailed notations and theoretical explanations for numerous ragas in Hindustani music.

53. (C) Statement I is correct but Statement II is incorrect
The Persian influence during the medieval period significantly shaped the evolution of Hindustani music, leading to the development of several new forms and instruments. This synthesis of traditions created the unique character of the Northern Indian system. However, Alain Danielou was a modern scholar who studied these traditions in the twentieth century, not an ancient figure who translated Persian texts.

54. (A) I, II and III only
Maharana Kumbha of Mewar was a distinguished ruler and a profound scholar of the medieval period. He authored the monumental treatise Sangeet Raj, which is one of the most comprehensive works on Indian musicology. The text is divided into several sections covering vocal music, instrumental music, and dance. While he was a significant figure, he belonged to the fifteenth century.

55. (A) P-1, Q-2, R-3, S-4
Pt. Omkarnath Thakur authored the profound modern work Pranavbharati, while Parshwadev wrote the medieval treatise Sangeet Samaysar. Shriniwas is known for Raga Tatvavibodh, and Damodar Pandit composed Sangeet Darpan. Each of these scholars contributed to the documentation and theoretical development of Indian music across different historical periods, ensuring that traditional knowledge was preserved for future generations of students.

56. (A) It was entirely developed by Western scholars in the 19th century.
The Grama-Murchhana system formed the foundational basis of ancient Indian melodic structures and is extensively detailed in foundational texts like the Natya Shastra and Brihaddeshi. It involves generating various scales by shifting the tonic note within a specific collection of notes. This ancient framework predates modern systems and was not a product of nineteenth-century Western scholarship or research.

57. (A) Both A and R are true and R is the correct explanation of A.
Pt. Vishnu Narayan Bhatkhande is considered a pioneer of modern musicology in North India due to his efforts to systematize the Hindustani tradition. He travelled extensively across the country to collect traditional compositions from various musicians. By standardizing these bandishes into a coherent textual and notational framework, he established a unified grammar that transformed music education in the modern era.

58. (A) Understanding of ancient Sanskrit terminology, Prabandhas, and the Grama-Murchhana system.
To analytically study the Sangeet Ratnakar, a scholar must possess a deep understanding of ancient Sanskrit terminology and the complex musical concepts of the thirteenth century. This includes knowledge of the Prabandha form of composition and the foundational Grama-Murchhana system. Expertise in modern Western notation or digital software is not relevant for interpreting this historical masterpiece of Indian musicology.

59. (A) I, II and III only
Dr. Subhadra Choudhary was a prominent modern academician who made significant contributions to the field of Indian music. Her research focused on the structural analysis of musical forms and the interpretation of ancient theories within a modern context. She authored several analytical works that explored the complexities of rhythm and melody, remaining deeply rooted in the traditions of Indian classical music.

60. (B) He accurately captured the oral traditions of practicing musicians of his time rather than relying solely on ancient Sanskrit texts.
Capt. N.A. Willard was a notable scholar whose approach to Indian music was characterized by an emphasis on contemporary practice. In his nineteenth-century treatise, he sought to document the authentic oral traditions of practicing musicians rather than relying exclusively on ancient Sanskrit texts. This provided a unique and valuable perspective on the actual state of Hindustani music during that period.

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112. (D) Jagdekmall - Sangeet Paarijaat
Matching medieval scholars with their correct treatises is essential for understanding historical musicology. Ramamatya wrote Swaramalekalanidhi, and Someshwardev authored the encyclopedic Manasollaas. Damodar Pandit is the author of Sangeet Darpan. However, Sangeet Paarijaat was written by Pt. Ahobal, whereas Jagdekmall is the author of the treatise Sangeet Chudamani, which details music and dance from his era.

113. (A) Both Statement I and Statement II are correct
H.A. Popley was a significant Western scholar who authored the influential book The Music of India. His work was instrumental in popularizing the understanding of Indian classical music among English-speaking audiences globally. By providing an accessible overview of the system's history, theory, and instruments, he helped bridge the cultural gap between Indian musical traditions and international academia.

114. (A) Natya Shastra
A musician seeking the earliest systematic documentation of musical instruments should consult the Natya Shastra. This ancient foundational treatise categorizes instruments into four distinct types: Tata (stringed), Avanaddha (percussion), Ghana (solid), and Sushira (wind). This classification system established by Bharat has remained the standard framework for organizing and understanding Indian musical instruments for over two thousand years.

115. (A) The smallest microtonal interval that is audibly distinguishable.
In the context of ancient Indian musicological treatises, the term Shruti fundamentally denotes the smallest microtonal interval that is audibly distinguishable to the human ear. The system defines twenty-two such Shrutis within an octave, which serve as the building blocks for the musical notes or Swaras. This precise microtonal system is a defining characteristic of Indian classical melody.

116. (A) He was a medieval scholar who authored 'Sangeet Chudamani'.
Jagdekmall was a significant medieval scholar who authored the treatise Sangeet Chudamani. This work is highly valued in the history of Indian musicology for its detailed treatment of music and dance during his time. By documenting the theories and performance styles of the medieval era, Jagdekmall provided a crucial historical record of the evolution of the classical arts.

117. (A) Both A and R are true and R is the correct explanation of A.
Pt. Ahobal's seventeenth-century treatise, Sangeet Paarijaat, is highly regarded for its practical utility and impact on music theory. He was the first musicologist to explicitly describe the placement of the twelve musical notes on the string of a Veena using mathematical proportional measurements. This innovation provided a precise and standardized method for tuning, which greatly aided practicing musicians.

118. (A) Gharanas relied heavily on oral transmission (Seena-ba-seena) and often closely guarded their knowledge, making modern textual documentation a revolutionary shift.
During the eighteenth and nineteenth centuries, the Gharana system relied heavily on oral transmission, where musical knowledge was closely guarded and passed down from teacher to student. The advent of modern textual documentation, led by scholars like Bhatkhande, represented a revolutionary shift. This change brought traditional compositions into the public domain, enabling a more standardized and accessible approach.

119. (C) Matang
Pt. Vishnu Narayan Bhatkhande, Pt. Vishnu Digambar Paluskar, and S. M. Tagore each made significant contributions to the development of music notation in modern India. They sought to preserve traditional compositions and standardize music education. In contrast, Matang was an early medieval scholar who authored the Brihaddeshi, focusing on the concept of Raga and regional music before modern notation existed.

120. (A) Sangeet Makarand
The Sangeet Makarand, attributed to the sage Naarad, is one of the earliest treatises to explicitly discuss the correlation between the time of day and the performance of specific ragas. This medieval text established a framework for performing ragas according to the solar cycle, reflecting the

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impact of ragas. Thakur's scholarship emphasizes that music is a powerful expression of divine energy, transcending its physical and melodic structures.

155. (A) A heptatonic parent scale from which ragas are generated.
In the system formalized by Pt. Vishnu Narayan Bhatkhande, a Thaat represents a heptatonic parent scale from which various ragas are derived. He introduced a framework of ten such Thaats to classify the numerous melodies of Hindustani classical music based on their note structures. This system provided a clear and accessible grammar that became the foundation of modern education.

156. (A) It provides insight into Vedic music, linking Vedic notes to the Laukika (flute) notes.
The ancient text Nardiya Shiksha is an essential work for understanding the history of Indian music. It provides valuable insights into the musical traditions of the Vedic period by linking the notes used in sacred chanting to the secular or Laukika notes produced by the flute. This correlation helps researchers trace the evolution of the modern musical scale.

157. (A) Both A and R are true and R is the correct explanation of A.
Matang's Brihaddeshi is fundamental to the study of Deshi music because it marks the formal recognition of regional musical forms. The treatise distinguishes between Marga, the ancient and celestial path of music, and Deshi, the music that varies by region and caters to popular taste. This distinction reflects the significant evolutionary shift towards the modern raga-based classical tradition.

158. (A) Compiling and editing scholarly anthologies and journals on Indian music.
Prof. R.C. Mehta was a distinguished modern scholar who contributed to musicology primarily through his work as an editor and academic organizer. He was instrumental in compiling and editing numerous scholarly anthologies and journals that documented the research of leading experts. His efforts helped establish a rigorous academic framework for the study and dissemination of Indian classical music knowledge.

159. (D) Nanyadev
Dr. Prem Lata Sharma, Acharya Birhaspati, and Thakur Jaidev Singh are all modern musicologists who focused on standardizing and interpreting ancient Sanskrit texts for contemporary students. They used academic rigor to decode traditional theories. In contrast, Nanyadev was a medieval scholar and ruler who authored the Bharat Bhashya. He belongs to an earlier period and provided foundational medieval commentary.

160. (A) It provides an early framework for the classification of ragas based on gender (Purusha, Stri, Napumsaka).
The study of Sangeet Makarand aids musicologists by providing one of the earliest frameworks for raga classification. Attributed to the sage Naarad, this medieval text categorizes ragas based on their perceived gender as male (Purusha), female (Stri), or neuter (Napumsaka). This historical classification system reflects the early attempts to organize musical melodies based on their aesthetic character.

161. (A) Sudhakalash
Sudhakalash was a prominent Jain monk and scholar of the fourteenth century who authored the significant treatise Sangeetopanishatsaaroddhar. His work provides unique insights into the musical traditions and theories prevalent in Western India during the medieval period. The text is highly valued by researchers for its detailed documentation of the musical landscape and performance practices of that era.

162. (A) Swaramalekalanidhi - Melakarta system foundation by Ramamatya
Ramamatya's sixteenth-century treatise, Swaramalekalanidhi, is an essential text for understanding the foundations of the Mela system. He attempted to reconcile ancient theoretical concepts with the practical performance practices of the Vijayanagara Empire. This framework for classifying ragas based on their note structures served as a crucial precursor to the later mathematical formulation of the seventy-two Melakarta system.

163. (A) Both Statement I and Statement II are correct
Sharachchandra Shridhar Paranjape was a distinguished modern scholar who made significant contributions to the historical study

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classical traditions and does not contain any information or techniques related to modern Western ballet.

130. (A) Ancient Sanskrit textual theory and its modern structural interpretation.
Dr. Subhadra Choudhary was a prominent modern musicologist whose work significantly bridged the gap between ancient Sanskrit textual theory and modern structural interpretation. Her research focused on the analytical study of musical forms, particularly the complexities of rhythm and composition. By applying contemporary academic rigor to traditional theories, she enriched the understanding of the historical evolution of Indian music.

131. (A) Hridyanarayana
Hridyanarayana was an influential musicologist of the medieval period who authored the significant treatise Hridaya Kautuk. His work is recognized for its detailed exploration of the Mela system and raga classification. By providing a structured theoretical framework for the music of his time, Hridyanarayana contributed to the ongoing development of musicological thought that bridged the ancient and modern traditions.

132. (D) Vedic Period - Khayal Gayan
The history of Hindustani music follows a clear progression from the Vedic Samagana to the ancient Jati Gayan and the medieval Prabandha form. Khayal Gayan, however, is a modern style that developed much later, particularly during the eighteenth century. Therefore, associating Khayal with the Vedic period is historically inaccurate, as it represents a later evolution in vocal performance and aesthetics.

133. (A) Both Statement I and Statement II are correct
Damodar Pandit authored the influential medieval treatise Sangeet Darpan during the seventeenth century. This work is highly valued for serving as a significant link that summarized the complex theories of earlier scholars for contemporary practitioners. By providing clear and accessible descriptions of musical concepts and raga classifications, the text became a widely used guide for students and professional musicians.

134. (A) Medieval Period (e.g., works of Vidyaranya, Lochana, Ahobal)
A scholar studying the transition from the ancient Grama-Murchhana framework to modern Thaat systems would find critical turning points in the works of the medieval period. Scholars like Vidyaranya, Lochana, and Ahobal introduced new methods of classification based on Melas. These developments represent a fundamental shift in musicological thought, moving towards the standardized fixed-tonic systems that define modern music.

135. (A) A theoretical treatise defining the rules, grammar, and aesthetics of music.
In the context of Indian classical music, the term Lakshana Grantha denotes a theoretical treatise that defines the essential rules, grammar, and aesthetics of the system. These texts serve as the primary sources for understanding the principles of raga, tala, and composition. They provide the authoritative framework that guides practitioners and ensures the continuity of the classical tradition.

136. (A) He appreciated the metaphysical and exact microtonal structures of Indian music, presenting them to the West.
Alain Danielou was a prominent Western scholar who possessed a deep appreciation for the metaphysical and precise microtonal structures of Indian classical music. Through his extensive research and numerous publications, he presented the scientific and aesthetic complexity of the system to a global audience. His work emphasized the importance of microtonal intervals in defining the unique character of ragas.

137. (A) Both A and R are true and R is the correct explanation of A.
The historical study of Hindustani music requires examining both Sanskrit treatises and Persian texts because the medieval period was a time of significant cultural synthesis. During this era, indigenous musical practices blended with Perso-Arabic influences, leading to the development of new forms and styles. Analyzing both textual traditions is essential for understanding the complex evolution of the North Indian system.

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138. (A) Bhatkhande's treatises (e.g., Abhinav Raga Manjari / Kramik Pustak Malika)
The formal ten-fold Thaat framework, which serves as the foundation for modern Hindustani classical education, was introduced by Pt. Vishnu Narayan Bhatkhande. His treatises, such as Abhinav Raga Manjari and the multi-volume Kramik Pustak Malika, provided a systematic grammar and classification system for ragas. This work was essential for the institutionalization of music and the creation of a standardized syllabus.

139. (C) Harmonikadhyaya
The Sangeet Ratnakar is organized into seven chapters, including the Swaragatadhyaya, Raga Vivekadhyaya, and Prabandhadhyaya. Each adhyaya focuses on a specific element of the performing arts. However, the text does not contain a chapter called Harmonikadhyaya, as the concept of harmony is a hallmark of Western music and was not a feature of the thirteenth-century Indian music system.

140. (A) He translated and critically annotated complex aesthetic and philosophical texts, bringing classical thought into modern academic discourse.
Thakur Jaidev Singh made a primary contribution to modern musicology by translating and critically annotating complex aesthetic and philosophical texts. His work brought ancient Indian musical thought into modern academic discourse, providing deep insights into the connection between spirituality, aesthetics, and music. Through his scholarship, he ensured that foundational classical theories remained relevant and accessible to contemporary students and researchers.

141. (A) Nanyadev
Nanyadev was a significant medieval scholar and ruler who authored the monumental treatise Bharat Bhashya, also known as Saraswati Hridayalankar. This work is highly valued for its detailed commentary on ancient musical concepts and its interpretation of the theories found in the Natya Shastra. By documenting the musical traditions of his time, Nanyadev provided a vital historical record of musicology.

142. (A) Bhagwat Sharan Sharma - Authoring textbooks on Tabla and music theory
Bhagwat Sharan Sharma was a prominent modern musicologist who contributed significantly to the field by authoring comprehensive textbooks on various aspects of Hindustani music. His writings focus on musical theory, history, and the technical aspects of instruments like the Tabla. These resources have become essential for students and researchers in academic settings, providing clear explanations of complex traditional concepts.

143. (A) Both Statement I and Statement II are correct
Sharangdev was a legendary musicologist who authored the seminal treatise Sangeet Ratnakar during the thirteenth century. He worked in the court of the Yadava dynasty of Devagiri, where he compiled the musical knowledge of both the ancient and medieval periods. His work is considered one of the most important historical links in Indian musicology, influencing both the Hindustani and Carnatic systems.

144. (A) Natya Shastra
To understand the categorization of ancient musical instruments into four distinct types—Tata, Avanaddha, Ghana, and Sushira—one must consult the Natya Shastra. Attributed to the sage Bharat, this ancient foundational treatise established this classification system, which remains the standard framework for organizing Indian instruments. The work provides detailed descriptions of the construction and use of various instruments in performance.

145. (A) A bound, structured vocal composition with specific parts (Dhatus) and elements (Angas).
In the context of medieval Indian musical treatises, the term Prabandha signifies a highly structured and bound vocal composition. These pieces were composed of specific parts called Dhatus and various structural elements known as Angas. Prabandhas represented the formal vocal music of the medieval era, characterized by strict adherence to specific rules of rhythm, melody, and poetic structure.

146. (A) He researched the ancient Shruti system and practical demonstration of notes using his 'Shruti Darpan'.
Acharya Birhaspati was a renowned modern musicologist who made significant contributions

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through his research into the ancient Shruti system. He developed a specialized instrument called the Shruti Darpan to provide a practical demonstration of musical intervals and microtones. His scholarly work brought a scientific and analytical perspective to the understanding of ancient Indian music theory and the twenty-two Shrutis.

147. (A) Both A and R are true and R is the correct explanation of A.
Capt. N.A. Willard's Treatise on the Music of Hindustan is considered an invaluable historical document for several reasons. It provides an authentic account of the actual musical practices and the sociological status of musicians in early nineteenth-century India. By focusing on contemporary performance rather than purely ancient theory, Willard captured a unique snapshot of the transition period in Indian music history.

148. (A) Maharana Kumbha
Sangeet Raj is a massive and comprehensive compilation of medieval musicology authored by Maharana Kumbha of Mewar. This encyclopedic work is divided into five major sections that cover all aspects of the performing arts, including vocal music, instrumental music, and dance. It reflects the deep scholarship and cultural patronage of its royal author, serving as a vital historical resource.

149. (D) Ludwig van Beethoven
Several Western scholars, such as Fox Strangways, Alain Danielou, and Capt. C.R. Day, made significant contributions to the documentation and study of Indian classical music. They analyzed its structures, instruments, and theories for international audiences. In contrast, Ludwig van Beethoven was a legendary German composer of Western classical music who had no documented scholarly work or research on Indian musicology.

150. (A) Paluskar focused deeply on performance, devotional propagation, and establishing music schools, while Bhatkhande focused more on theorization, collecting bandishes, and establishing a unified grammar.
Pt. Vishnu Digambar Paluskar and Pt. Vishnu Narayan Bhatkhande used different but complementary approaches to revive Indian music. Paluskar emphasized devotional propagation, moral respectability, and establishing a widespread network of music schools. Bhatkhande focused on systematic theorization, the collection of traditional bandishes from various gharanas, and the creation of a unified grammar and classification system for Hindustani music.

151. (A) Ahobal
Pt. Ahobal was a distinguished seventeenth-century musicologist who authored the influential treatise Sangeet Paarijaat. His work is particularly significant for being the first to describe the exact placement of musical notes on the string of a Veena using mathematical proportional measurements. This practical innovation provided a precise method for tuning instruments and has had a lasting impact on music theory.

152. (D) Sangeet Darpan - Naarad
Correctly matching authors with their treatises is essential for studying musicology. Vyankatmakhi authored Chaturdandi Prakashika, Shriniwas wrote Raga Tatvavibodh, and Matang is the author of Brihaddeshi. However, the Sangeet Darpan was composed by Damodar Pandit during the seventeenth century. Naarad is traditionally credited with earlier works such as Nardiya Shiksha or the medieval treatise Sangeet Makarand.

153. (A) Both Statement I and Statement II are correct
Shriniwas was a significant medieval scholar who authored the influential treatise Raga Tatvavibodh. His work is recognized for its detailed exploration of music theory, particularly the mathematical establishment of swaras on the Veena string. By providing precise measurements for note placement, he further elaborated on the practical tuning methods introduced by earlier scholars, contributing to the standardization of theory.

154. (A) Pranavbharati
A researcher studying the philosophical and spiritual underpinnings of Omkara and its manifestation in musical notes should refer to Pt. Omkarnath Thakur's Pranavbharati. This profound modern work explores the cosmic significance of sound and the psychological

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for researchers studying regional variations and historical developments in Indian musicology.

189. (D) Panchama Grama
In the ancient Indian musical system, foundational scales or collections of notes were known as Gramas. Primary treatises like the Natya Shastra describe the Shadja Grama and the Madhyama Grama, while some texts also mention the Gandhara Grama. However, there is no historical documentation of a Panchama Grama within the foundational framework of ancient or medieval musicological theory.

190. (A) Pt. Vishnu Narayan Bhatkhande's Kramik Pustak Malika
For a modern performer seeking an authoritative source on the historical context and notation of traditional bandishes, Pt. Vishnu Narayan Bhatkhande's Kramik Pustak Malika is the primary reference. This multi-volume series compiled and standardized compositions from various gharanas, providing a unified grammar. It serves as the most comprehensive and widely used documentation of Hindustani classical vocal repertoire.

191. (A) Parshwadev
Parshwadev was a significant medieval scholar who authored the influential musicological treatise Sangeet Samaysar. His work is particularly recognized for its treatment of Deshi or regional music and its detailed discussion of the Prabandha form. By documenting the theories and performance styles prevalent during the medieval period, Parshwadev provided a valuable historical record that influenced later musicological developments.

192. (D) Thakur Jaidev Singh - Juilliard School of Music
Modern Indian musicologists are often associated with the institutions where they made significant contributions. Pt. Paluskar founded the Gandharva Mahavidyalaya, Pt. Bhatkhande established the Marris College of Music, and Pt. Omkarnath Thakur headed the music department at Banaras Hindu University. However, Thakur Jaidev Singh was a prominent scholar in India and was not associated with the Juilliard School.

193. (A) Statement I is correct but Statement II is incorrect
William Jones was a pioneering Western scholar who published the influential essay On the Musical Modes of the Hindus in 1784. This work applied a comparative approach to analyze Indian ragas and their structures. Contrary to dismissing the subject, Jones deeply appreciated the theoretical foundation of Indian music and helped introduce its complexity and aesthetic depth to the international academic community.

194. (A) Natya Shastra
To understand the essential correlation between Indian classical music and ancient dramaturgy, the Natya Shastra is the indispensable text. Attributed to the sage Bharat, this ancient treatise explores the integrated role of music, dance, and drama in performance. It provides the foundational theories for how sound and melody are used to express emotions and support dramatic action within Indian aesthetics.

195. (A) A melodic framework that preceded the concept of Raga.
In the context of ancient Indian musicology, Jati refers to a melodic framework that preceded the formal development of the Raga system. Foundational texts like the Natya Shastra describe Jatis as structured melodic forms derived from the Gramas and Murchhanas. These systems established the essential rules of ascent, descent, and emphasis that served as the direct precursors to classical ragas.

196. (A) She specialized in structural and semiotic analysis of Indian music and rhythmic cycles.
Dr. Subhadra Choudhary was a distinguished modern scholar whose work focused on the structural and semiotic analysis of Indian classical music. Her research extensively covered the complexities of rhythmic cycles and the internal logic of musical forms. By applying contemporary academic methodologies to traditional theories, she provided new insights into the theoretical foundations of both Hindustani and Carnatic musical systems.

197. (A) Both A and R are true and R is the correct explanation of A.
The medieval period saw a proliferation of independent musicological texts as regional

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of Indian music. His scholarly works, including Sangeet Bodh, provide deep insights into the evolution of musical forms and theories from the Vedic period to the modern era. His research is essential for understanding the continuous transformation of the Hindustani classical tradition.

164. (A) Sangeet Paarijaat
To demonstrate the exact proportional string lengths required for note placement on the Veena, one must refer to Pt. Ahobal's Sangeet Paarijaat. This seventeenth-century treatise was the first to provide clear mathematical guidelines for tuning instruments. This practical contribution was a major advancement in music theory, allowing for a standardized and precise way to establish musical intervals.

165. (C) A foundational scale or collection of notes from which Murchhanas are derived.
In the context of ancient Indian musicology, the term Grama refers to a foundational scale or a collection of seven notes that serves as the basis for deriving various Murchhanas. Ancient texts like the Natya Shastra describe two primary Gramas, the Shadja Grama and the Madhyama Grama. These systems formed the essential framework for melodic structures in antiquity.

166. (A) It contains detailed transcriptions of Indian melodies and structural analyses from a Western perspective.
Fox Strangways's The Music of Hindostan is a landmark work in ethnomusicology, providing a detailed analysis of Indian classical music from a Western perspective. It contains meticulous transcriptions of numerous melodies and structural evaluations of scales and rhythms. His work helped introduce the complexity and beauty of the Hindustani tradition to an international academic audience during the early twentieth century.

167. (A) Both A and R are true and R is the correct explanation of A.
The efforts of Pt. Vishnu Digambar Paluskar were instrumental in changing the societal perception of musicians in India. By establishing formal educational institutions, introducing a disciplined syllabus, and organizing public ticketed concerts, he brought classical music out of exclusive royal courts. His mission was to elevate the status of the profession and make music a respectable pursuit for all.

168. (A) Authoring 'The Music of India', providing an accessible overview of Indian music to English-speaking audiences.
H.A. Popley's most significant contribution was the authorship of the influential book The Music of India. This work provided a clear and accessible overview of the history, theory, and instruments of the system to English-speaking audiences worldwide. By bridging the cultural gap, Popley helped foster a deeper global understanding and appreciation for the rich Indian classical tradition.

169. (D) Dhrupadadhyaya
The Sangeet Ratnakar is structured into seven chapters, including the Swaragatadhyaya, Prabandhadhyaya, and Taladhyaya. Each chapter focuses on a fundamental element of the performing arts of the thirteenth century. However, the text does not contain a chapter called Dhrupadadhyaya, as the Dhrupad form developed later in history and was not a primary subject during the time of Sharangdev.

170. (A) Brihaddeshi
A student studying the evolution of Ragas from the ancient Jatis should analyze Matang's Brihaddeshi. This early medieval treatise provides the bridging definition that introduces the formal concept of Raga to Indian musicology. By documenting regional or Deshi music, Matang established the framework for the melodic structures that eventually replaced the older systems of the ancient period.

171. (A) Pt. Vinayak Rao Patwardhan
Pt. Vinayak Rao Patwardhan authored the multi-volume Raga Vigyan series, which is a cornerstone of modern Hindustani classical music pedagogy. These books provide detailed notations and theoretical explanations for a wide array of ragas, serving as an essential resource for students and performers. His work contributed significantly to the systematic propagation of traditional musical knowledge in the modern era.

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deep connection between musical melody and the natural rhythms of the environment.

121. (A) Someshwardev
Someshwardev, a king of the Western Chalukya dynasty, authored the significant medieval treatise Manasollaas, also known as Abhilashitartha Chintamani. This encyclopedic work contains extensive sections dedicated to music, dance, and other fine arts. It provides a valuable historical record of the cultural life, performance practices, and musical theories prevalent in the twelfth century, serving as a vital resource.

122. (A) Sangeet Ratnakar - Sanskrit
The Sangeet Ratnakar, written by Sharangdev in the thirteenth century, was composed in Sanskrit, the primary language for scholarly treatises in medieval India. While several important books on Indian music were later written in English by Western scholars, foundational works like the Sangeet Ratnakar and the ancient Natya Shastra were originally documented in Sanskrit to ensure their preservation in academia.

123. (A) Both Statement I and Statement II are correct
Pt. Vinayak Rao Patwardhan was an eminent exponent of the Gwalior Gharana and a significant figure in modern musicology. He played a crucial role in propagating music education through his teaching and public performances. He compiled his extensive musical knowledge in the multi-volume Raga Vigyan series, which provides detailed notations and theoretical explanations for numerous ragas in Hindustani music.

124. (A) Natya Shastra to Sangeet Ratnakar
To trace the historical evolution of the word Grama, one should study the progression from the ancient Natya Shastra to the medieval Sangeet Ratnakar. The Natya Shastra establishes the earliest system of Gramas as foundational scales. By the time of the Sangeet Ratnakar, these systems were further detailed and expanded, representing the development of musical theory over several centuries.

125. (A) A parent scale or grouping of notes from which ragas are derived.
In the context of medieval treatises like Ramamatya's Swaramalekalanidhi and Vyankatmakhi's Chaturdandi Prakashika, the term Mela signifies a parent scale or a grouping of notes from which various ragas are derived. This concept was fundamental to the organization of melodies in the Southern tradition, serving as the precursor to the modern Melakarta system used in Carnatic music today.

126. (A) He is the author of 'Sangeet Samaysar'.
Parshwadev was a prominent medieval scholar who authored the significant musicological treatise Sangeet Samaysar. His work is particularly recognized for its detailed treatment of Deshi or regional music and its discussion of the Prabandha form of composition. By documenting the theories and performance practices of his era, Parshwadev provided an essential historical record of the medieval musical landscape.

127. (A) Both A and R are true and R is the correct explanation of A.
Prof. R.C. Mehta played a pivotal role in modern Indian musicology by promoting scholarly discourse through his work with the Indian Musicological Society. He edited its prestigious journal and organized numerous seminars that brought together leading experts in the field. His efforts were instrumental in establishing a rigorous academic framework for the study and research of Indian classical music.

128. (A) He mathematically analyzed Indian intonation, shrutis, and scales, bringing a scientific Western perspective to Indian music theory.
E. Clements was a notable Western scholar whose contribution to Indian music was characterized by a scientific approach. In his work, he mathematically analyzed the system's intonation, Shrutis, and scales. By applying Western acoustic methodologies to traditional Indian music theory, he helped explain the complex microtonal structures of ragas to global academia, bridging the gap between two different systems.

129. (A) Western ballet techniques
The Nartanadhyaya of Sharangdev's Sangeet Ratnakar is a comprehensive chapter dedicated to the art of dance. It discusses the movements of limbs (Angikabhinaya), the various types of Nritta and Nritya, and the expression of Rasa and Bhava. However, the text is rooted in Indian

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two differently tuned instruments, Bharat was able to prove the mathematical existence of these minute microtonal intervals between musical notes. This scientific demonstration established the precise foundational structure of Indian melody.

181. (A) Vyankatmakhi
Vyankatmakhi was a distinguished seventeenth-century musicologist who authored the seminal treatise Chaturdandi Prakashika. His work is primarily celebrated for the mathematical formulation of the seventy-two Melakarta system, which provides a comprehensive framework for classifying heptatonic scales. This system became the essential basis for the organization of ragas in the modern Carnatic music tradition of South India.

182. (A) Pt. Omkarnath Thakur - Emotional and spiritual interpretation of ragas (Pranavbharati)
Pt. Omkarnath Thakur is recognized for his emphasis on the emotional and spiritual interpretation of music, as detailed in his profound work Pranavbharati. He viewed musical notes as expressions of divine cosmic energy and human feelings. In contrast, Pt. Bhatkhande focused on notation and theorization, while Bharat authored the ancient Natya Shastra many centuries before the modern Thaat system.

183. (A) Both Statement I and Statement II are correct
Someshwardev, a king of the Western Chalukya dynasty, authored the medieval encyclopedic treatise Manasollaas, also known as Abhilashitartha Chintamani. This monumental work contains valuable sections dedicated to music and the arts, providing detailed information on the performance practices and instruments of the twelfth century. It remains a vital resource for studying the historical and cultural landscape of medieval India.

184. (A) Natya Shastra
To research the origin of the terms Vadi and Samvadi, one must refer to the Natya Shastra, which provides the earliest definitive rules regarding musical consonance. Attributed to the sage Bharat, this ancient foundational treatise describes the tonal relationships between notes, establishing the theoretical basis for melodic structure. These concepts have remained fundamental to the performance and theory of Indian music.

185. (A) A monumental series of books by Pt. Bhatkhande compiling traditional bandishes with notation.
The multi-volume series Kramik Pustak Malika represents a monumental contribution to modern Hindustani music by Pt. Vishnu Narayan Bhatkhande. In these books, he compiled thousands of traditional compositions or bandishes from various gharanas and documented them using his standardized notation system. This work was essential for the institutionalization of music education and the preservation of classical heritage.

186. (A) He authored the 'Bharat Bhashya'.
Nanyadev was a significant medieval scholar and ruler who authored the monumental musicological treatise Bharat Bhashya, also known as Saraswati Hridayalankar. This work is highly regarded for its detailed commentary on the ancient musical theories found in the Natya Shastra. By interpreting and documenting these foundations, Nanyadev helped bridge the ancient traditions with the musical practices of his era.

187. (A) Both A and R are true and R is the correct explanation of A.
Pt. Vishnu Narayan Bhatkhande established the ten-fold Thaat system for classifying Hindustani ragas during the early twentieth century. This was necessary because the ancient Grama-Murchhana system had become too complex and practically obsolete for contemporary musical classification. By adopting a system based on a fixed tonic, Bhatkhande provided a more accessible and efficient grammar for modern musicology.

188. (A) It offers a unique perspective on Jain musical traditions and the evolution of music in Western India during the medieval period.
Sudhakalash's Sangeetopanishatsaaroddhar is an important medieval treatise that offers a unique perspective on Jain musical traditions. Written in the fourteenth century, it documents the evolution of music in Western India and provides valuable insights into the performance practices of that period. This work is a significant resource

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172. (D) Hridaya Prakash - Ahobal
Matching medieval musicologists with their correct treatises is vital for historical study. Parshwadev wrote Sangeet Samaysar, and Nanyadev authored the Bharat Bhashya. Jagdekmall is the author of Sangeet Chudamani. However, Hridaya Prakash was composed by Hridyanarayana, while Pt. Ahobal is the author of the influential seventeenth-century treatise Sangeet Paarijaat, known for its mathematical approach to swaras.

173. (A) Both Statement I and Statement II are correct
Dr. Prem Lata Sharma was an eminent modern Sanskritist and musicologist who made groundbreaking contributions to the field. She critically edited and translated several foundational texts, including the Sangeet Raj and Brihaddeshi. Her scholarship successfully bridged traditional knowledge with modern academic rigor, ensuring that ancient musicological theories were preserved and properly interpreted for contemporary students and researchers.

174. (A) Chaturdandi Prakashika
To trace the roots of the modern Mela and Thaat systems, one must study Vyankatmakhi's seventeenth-century treatise, Chaturdandi Prakashika. This work was the first to formally propose the mathematical possibility of seventy-two Melas. This systematic framework for classifying scales provided the theoretical foundation for the modern organization of ragas in the Carnatic music tradition of Southern India.

175. (A) Music that varies across different regions and caters to popular taste.
In the treatise Brihaddeshi, Matang uses the term Deshi to refer to music that varies across different regions and is designed to please the local people. This concept is contrasted with Marga, the ancient and celestial path of music. The recognition of Deshi music reflects the historical evolution of diverse regional styles into the formal raga-based classical tradition.

176. (A) It compiles knowledge from earlier texts like Sangeet Ratnakar and provides practical classifications of ragas.
Damodar Pandit's Sangeet Darpan is a significant medieval treatise because it compiles and summarizes musical knowledge from earlier foundational works like the Sangeet Ratnakar. Written in the seventeenth century, the text provides accessible and practical classifications of ragas. This made it an extremely popular and valuable resource for students and practicing musicians throughout the later medieval and modern periods.

177. (A) Both A and R are true and R is the correct explanation of A.
Alain Danielou's writings are crucial for the global understanding of Hindustani music because he provided deep structural and metaphysical analyses of the system. By translating and interpreting complex tonal theories into multiple European languages, he made the intricate world of Indian ragas accessible to international academia. His work emphasized the scientific and aesthetic depth of the classical tradition.

178. (A) A voluminous treatise divided into five major sections dealing with text, music, and dance.
Sangeet Raj is a monumental and voluminous medieval treatise authored by Maharana Kumbha of Mewar. The work is organized into five major sections, or Ratnakoshas, which exhaustively detail all aspects of the performing arts, including text (Pathya), music (Gita/Vadya), and dance (Nritta). It represents one of the highest achievements in medieval Indian musicology and serves as a vital historical record.

179. (D) Alain Danielou - Invention of the Thaat system
Scholars each made distinct contributions to Indian musicology. Pt. Bhatkhande formalized the ten-fold Thaat system, E. Clements researched microtonal intonations, and William Jones analyzed ancient Sanskrit treatises. While Alain Danielou was a prominent Western scholar known for his structural analyses, he did not invent the Thaat system, which was a modern development led by Indian musicologist Bhatkhande.

180. (A) To practically demonstrate the minute intervals (Shrutis) between notes and prove their mathematical differences.
The experiment with the Chal Veena and Dhruva Veena, as described in ancient treatises like the Natya Shastra, was conducted to practically demonstrate the twenty-two Shrutis. By using

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variations and Perso-Arabic influences caused significant divergence from ancient standards. This evolution necessitated new theoretical documentation to explain contemporary practices. Treatises from this era reflect a dynamic period of synthesis and transformation, bridging the gap between ancient dramatic theory and the emerging modern raga-based classical traditions.

198. (A) It is a valuable medieval treatise authored by Jagdekmall detailing music and dance.
Sangeet Chudamani is a significant medieval treatise authored by Jagdekmall. This work is highly valued in the history of Indian musicology for its detailed treatment of both vocal music and dance during his era. By documenting the theories and performance styles of the medieval period, Jagdekmall provided a crucial historical record of the evolution and continuity of classical arts.

199. (C) Banning public performances of classical music.
The music revival movement of the early twentieth century was characterized by efforts to institutionalize learning, create standardized notation systems, and document traditional compositions. Scholars like Paluskar and Bhatkhande worked to bring music out of exclusive courts and into the public sphere. Banning public performances was not a feature of this movement; rather, it actively promoted music to the masses.

200. (A) It serves as an essential 19th-century record with detailed illustrations of Indian instruments.
Capt. C.R. Day's work, The Music and Musical Instruments of Southern India and the Deccan, serves as an essential nineteenth-century historical record. It provides detailed descriptions and illustrations of various traditional instruments, offering valuable insights into the instrumental heritage of the region. This documentation was instrumental in introducing the rich variety of Indian musical instruments to a wider international audience.

201. (A) Naarad
The ancient text Nardiya Shiksha is traditionally attributed to the sage Naarad. This foundational work is essential for understanding the history of Indian music, as it correlates the notes used in Vedic chanting with the secular notes produced by the flute. This linkage provides a critical historical insight into the transition from sacred musical traditions to the secular classical system.

202. (A) Ahobal - Medieval Period
Correctly identifying the historical period of musicologists is essential for understanding the evolution of the system. Pt. Ahobal belongs to the medieval period, having authored the influential Sangeet Paarijaat in the seventeenth century. In contrast, Bharat is an ancient figure, while Pt. Vishnu Narayan Bhatkhande and Pt. Vishnu Digambar Paluskar are prominent scholars of the modern period in Indian musicology.

203. (A) Both Statement I and Statement II are correct
Hridyanarayana was an influential musicologist of the medieval period who made significant contributions through his scholarly writings. He authored the treatises Hridaya Kautuk and Hridaya Prakash, which provide detailed explorations of the Mela system. His work is recognized for its practical approach to raga classification, reflecting the evolving musical landscape of his time and influencing later theoretical developments.

204. (A) Natya Shastra
A scholar researching the psychological impact of musical notes and the correlation between Swara and Rasa would find foundational material in the Natya Shastra. This ancient treatise, attributed to the sage Bharat, establishes the essential principles of Indian aesthetics. It explores how specific notes and melodic patterns evoke emotional states, forming the basis for the deep expressive nature of ragas.

205. (A) A structural element tying the composition together.
In the context of the ancient and medieval Prabandha Gayan, the term Anubandha generally refers to a structural element that helps tie the various parts of a composition together. Prabandhas were highly organized and bound vocal forms, composed of specific components. Understanding elements like Anubandha is essential for analyzing the complex structural rules that governed these formal compositions in historical musicology.

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206. (A) He contributed to modern musicology through extensive research and literature on Hindustani classical music.
Prof. Pradeep Kumar Dixit is a distinguished modern musicologist known for his extensive research and scholarly publications on Hindustani classical music. His work has significantly enriched the contemporary understanding of musical theory and history. By applying academic rigor to the study of traditional forms, Prof. Dixit has played a key role in the documentation and propagation of musical knowledge in universities.

207. (A) Both A and R are true and R is the correct explanation of A.
Sangeet Ratnakar is often considered the dividing line between the Hindustani and Carnatic music systems. Written by Sharangdev in the thirteenth century, it serves as the final major work to treat Indian music as a single unified system. Post-Sangeet Ratnakar, the musical traditions of the North and South began to document increasingly divergent evolutionary paths, leading to the distinct systems today.

208. (A) It presented complex theories of earlier treatises in a simplified, accessible manner for contemporary practitioners.
Damodar Pandit's Sangeet Darpan gained widespread popularity because it presented the complex musical theories of earlier foundational treatises in a simplified and accessible manner. Written in the seventeenth century, the text provided clear classifications of ragas and musical concepts. This practicality made it a highly valued guide for students and professional musicians throughout the later medieval and early modern periods.

209. (D) Natya Shastra
While medieval treatises like Sangeet Paarijaat, Raga Tatvavibodh, and Hridaya Kautuk emphasize the mathematical calculation of swaras on the Veena string using proportional lengths, the ancient Natya Shastra focuses on the broader theories of sound and drama. Written several centuries earlier, the Natya Shastra establishes foundational concepts but does not use the specific mathematical string-length approach developed in later eras.

210. (A) He brought a critical scientific perspective to ancient Shruti theories, reconstructing them for modern academic understanding.
Acharya Birhaspati made a significant contribution to modern musicology by bringing a critical and scientific perspective to the study of ancient Shruti theories. Through his deep research and practical demonstrations, he reconstructed these complex systems for contemporary academic understanding. His work bridged the gap between traditional textual knowledge and modern acoustic science, helping to decode the precise foundations of musicology.

211. (A) Maharana Kumbha
Maharana Kumbha of Mewar is the distinguished author of the monumental medieval treatise Sangeet Raj. This encyclopedic work is one of the most comprehensive documentations of Indian musicology, covering vocal music, instrumental music, and dance in exhaustive detail. It reflects the deep scholarship and cultural patronage of the royal author, serving as a vital resource for studying the medieval arts.

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212. (D) E. Clements - The Music of Hindostan
Matching Western scholars with their correct works is important for historical research. Willard wrote A Treatise on the Music of Hindustan, Danielou authored Northern Indian Music, and Popley wrote The Music of India. However, E. Clements authored Introduction to the Study of Indian Music. The Music of Hindostan was actually written by Fox Strangways, providing a detailed ethnomusicological analysis of the system.

213. (A) Both Statement I and Statement II are correct
Pt. Vinayak Rao Patwardhan was a prominent disciple of the legendary Pt. Vishnu Digambar Paluskar. He dedicated his life to carrying forward his Guru's mission of propagating classical music education through the Gandharva Mahavidyalaya. As an eminent vocalist and teacher, Patwardhan played a vital role in institutionalizing music training and making traditional knowledge accessible to a wider audience in India.

214. (A) Modern Period (19th-20th centuries)
To understand the theoretical transition where the concept of Grama loses its practical relevance

and the Mela or Thaat system takes over, one should look at the modern period. During the nineteenth and twentieth centuries, scholars like Pt. Bhatkhande formalized the classification of ragas based on fixed-tonic parent scales. This shift represents the final standardization of modern Hindustani classical musicology.

215. (A) A sequence of seven notes ascending and descending from a specific Grama.
In the ancient musical system described in the Natya Shastra, the term Murchhana signifies a sequence of seven notes ascending and descending starting from a specific note within a Grama. These sequences were fundamental to ancient melody, as they allowed for the generation of different scales. This concept served as the essential precursor to the modern understanding of raga structures.

216. (A) He authored accessible and comprehensive textbooks on various aspects of Hindustani music theory and history.
Bhagwat Sharan Sharma was a notable modern musicologist who contributed to the field by authoring a wide range of accessible and comprehensive textbooks. His writings cover diverse aspects of Hindustani music theory, history, and the technical study of instruments. These works have become standard educational resources, providing clear and systematic explanations of traditional concepts for modern academic music students.

217. (A) Both A and R are true and R is the correct explanation of A.
Hridaya Kautuk and Hridaya Prakash are highly significant treatises in the field of medieval musicology. Authored by Hridyanarayana, these texts provide invaluable insights into the practical music and the Mela-based raga classification system prevalent during his time. They document the shift in theoretical thought and reflect the evolving melodic structures that bridged the ancient and modern Indian musical eras.

218. (A) He provided a meticulous ethnomusicological account of Indian musical practices, including notation of folk and classical melodies.
Fox Strangways made a profound contribution to the study of Indian music through his meticulous ethnomusicological research. In his work, he documented various musical practices across the country, including detailed notations of both classical and folk melodies. This scholarly account helped introduce the complexity and beauty of the Indian musical tradition to an international audience during the early twentieth century.

219. (A) Raga Vigyan
While the Natya Shastra, Brihaddeshi, and Nardiya Shiksha are all recognized ancient or early medieval treatises, Raga Vigyan is a multi-volume series authored in the modern period. Compiled by Pt. Vinayak Rao Patwardhan, it provides detailed notation and theoretical explanations for numerous ragas. This distinction highlights the different eras of musicological literature, ranging from foundational ancient texts to contemporary pedagogical resources.

220. (A) Pt. V. D. Paluskar and Pt. V. N. Bhatkhande
The contributions of Pt. Vishnu Digambar Paluskar and Pt. Vishnu Narayan Bhatkhande form the core of any study on the shift from oral to institutionalized music education in India. Paluskar established music schools and democratized learning, while Bhatkhande created a standardized syllabus and a unified grammar. Their combined efforts in the early twentieth century transformed how classical music is taught.

221. (A) Shriniwas
Shriniwas was a significant medieval musicologist who authored the influential treatise Raga Tatvavibodh. His work is recognized for continuing the mathematical approach to music theory, specifically the placement of musical notes on the Veena string. By detailing the proportional lengths required for each swara, Shriniwas provided a practical framework that aided in the precise tuning and classification of various ragas.

222. (A) Pranavbharati - Modern Period
Identifying the historical period of musical texts is essential for understanding the evolution of the system. Pt. Omkarnath Thakur's Pranavbharati belongs to the modern period, reflecting contemporary spiritual and academic perspectives. In contrast, the Sangeet Ratnakar is a medieval work, the Natya Shastra is ancient, and the Chaturdandi Prakashika was authored

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256. (B) Someshwardev, Jagdekmall, and Nanyadev
The research department initiated a specialized project to explore the medieval phase of Indian music history. This academic endeavor focused specifically on the contributions of scholars such as Someshwardev, Jagdekmall, and Nanyadev. By examining their work, the researchers aimed to understand how these individuals influenced the textual tradition and maintained the continuity of musical knowledge during the medieval period.

257. (D) Manasollaas, Sangeet Chudamani, and Bharat Bhashya
To facilitate a detailed analysis of the medieval period, the academic team selected specific primary texts for evaluation. The treatises identified for this critical study included the Manasollaas, Sangeet Chudamani, and Bharat Bhashya. These works were essential for documenting the scholarly contributions of the era and provided the necessary data to understand the evolution of musical theory.

258. (A) They were vital bridges for musical evolution.
During the investigation, researchers developed a hypothesis concerning the role of specific medieval texts in the broader history of Indian music. They proposed that these treatises functioned as essential bridges in the continuous evolution of musical thought from the ancient period. This perspective emphasizes the importance of medieval scholars in connecting early traditions with subsequent developments in the field.

259. (C) A correlation between musicologists and texts
The methodology established for the project required a high degree of analytical precision to ensure historical accuracy. It specifically demanded that researchers maintain a strict correlation between the individual musicologists being studied and their respective literary outputs. This approach allowed the academic team to accurately attribute theoretical advancements to the correct scholars and their specific medieval musical treatises.

260. (A) The historical continuity of the discipline
After completing the archival report, the researchers found that the contributions of medieval scholars significantly advanced the study of music. These findings were crucial because they reinforced the historical continuity of the discipline. By showing how knowledge was preserved and expanded during this era, the report highlighted the unbroken lineage of theoretical development within the field.

261. (D) Sharangdev, Parshwadev, and Sudhakalash
During the national conference, the academic panel chose to narrow their investigative framework to a specific group of influential medieval scholars. They focused exclusively on the scholarly heritage and contributions left by Sharangdev, Parshwadev, and Sudhakalash. This targeted analysis allowed the presenters to explore the profound impact these individuals had on the theoretical development and preservation of the musical tradition.

262. (B) Sangeetopanishatsaaroddhar
To support their historical claims, the presenters conducted a detailed comparative analysis of major medieval works. Among the texts selected for this scrutiny was the Sangeetopanishatsaaroddhar. By including this specific treatise alongside other influential works, the panel was able to delineate the structural developments and theoretical transformations that occurred within the discipline of Hindustani music during the medieval era.

263. (C) To evaluate how scholars transformed the tradition
The case study presented at the symposium was designed with a specific scholarly goal in mind. Its central objective was to evaluate the ways in which prominent medieval scholars preserved and transformed the existing textual tradition. By analyzing how these musicologists adapted earlier concepts, the researchers were able to document the evolution of musical discourse and the resulting theoretical stability.

264. (D) Historical development of Indian music
The symposium concluded with a consensus regarding the historical significance of the medieval scholars and their writings. The researchers highlighted that the works of Sharangdev, Parshwadev, and Sudhakalash represent a critical epoch within the historical development of Indian music. Their contributions are seen as essential for providing the stabilized

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231. (A) Jagdekmall
Jagdekmall was a significant medieval scholar who authored the treatise Sangeet Chudamani. This work is highly valued in the history of Indian musicology for its detailed treatment of both music and dance during his era. By documenting the theories and performance styles of the medieval period, Jagdekmall provided a crucial historical record of the evolution and transformation of the classical arts.

232. (A) William Jones - The Music of Hindostan
Correctly matching Western scholars with their works is essential for studying the history of the field. Willard wrote A Treatise on the Music of Hindustan, and Danielou authored Northern Indian Music. Popley wrote The Music of India. However, the landmark ethnomusicological work The Music of Hindostan was authored by Fox Strangways, while William Jones wrote On the Musical Modes of the Hindus.

233. (A) Both Statement I and Statement II are correct
Dr. Prem Lata Sharma was a pioneering musicologist who made groundbreaking contributions to the translation and critical editing of foundational classical texts like the Sangeet Ratnakar. Her scholarly work successfully bridged traditional Indian scholarship with modern academic rigor. By making ancient treatises accessible and properly interpreted, she ensured the continuity of traditional musicological knowledge in contemporary universities and research settings.

234. (A) Brihaddeshi
A scholar studying the transition from the ancient Jati system to the formal concept of Raga should compare the Natya Shastra with Matang's Brihaddeshi. While the Natya Shastra establishes the foundations of sound and drama, the Brihaddeshi is the first surviving text to explicitly define and detail Ragas. This comparison reveals the evolution of melodic structures during the early medieval period.

235. (A) The ancient, structured, celestial path of music.
In ancient and medieval musicological treatises, the term Marga refers to the ancient, structured, and celestial path of music. This tradition is contrasted with Deshi, the regional music that varies across different areas. Marga music is governed by strict rules and is traditionally associated with sacred and dramatic contexts, forming the foundational basis from which later regional forms evolved.

236. (A) It is an important treatise authored by Parshwadev detailing the Deshi music and Prabandhas.
Sangeet Samaysar is a significant medieval treatise authored by Parshwadev. The work is particularly recognized for its detailed exploration of Deshi or regional musical forms and its discussion of the structured Prabandha compositions. By documenting the theories and performance practices prevalent during his time, Parshwadev provided a valuable historical record of the musical landscape and its regional evolutionary trends.

237. (A) Both A and R are true and R is the correct explanation of A.
The Grama-Murchhana system is indeed the foundation of ancient Indian musicology, as described in foundational texts like the Natya Shastra. This framework allowed for the derivation of various heptatonic scales by mathematically shifting the tonic note within a collection of seven notes. This system formed the essential basis for all melodic development before the formalization of the modern raga system.

238. (A) It comprehensively covers the entire spectrum of music and dance through its seven chapters.
The Sangeet Ratnakar is famously termed Saptadhyayi because it comprehensively covers the entire spectrum of music and dance through its seven chapters. Authored by Sharangdev, the treatise provides a systematic documentation of notes, ragas, compositions, rhythm, instruments, and dance. This encyclopedic structure allowed it to become the most influential historical link between ancient musical traditions and medieval developments.

239. (A) Pt. Vishnu Narayan Bhatkhande
Nanyadev, Someshwardev, and Sharangdev are all recognized authors of foundational ancient or medieval Sanskrit treatises on music. They documented the theories and practices of their respective eras. In contrast, Pt. Vishnu Narayan Bhatkhande was a modern musicologist of the

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in the seventeenth century during the later medieval era.

223. (A) Statement I is correct but Statement II is incorrect
Thakur Jaidev Singh was a profound modern scholar and musicologist who was awarded the Padma Bhushan for his immense contributions to the field. He translated and edited many important classical texts, particularly those on aesthetics and philosophy. However, the medieval treatise Sangeet Ratnakar was authored by Sharangdev in the thirteenth century, not by Thakur Jaidev Singh, who was a contemporary figure.

224. (A) Veena
To physically replicate Pt. Ahobal's placement of swaras, a modern researcher would use a Veena. In his seventeenth-century treatise, Sangeet Paarijaat, Ahobal provided the first clear mathematical guidelines for establishing the exact positions of musical notes on the string of this instrument. This proportional string-length approach remains a fundamental concept for understanding the historical development of Indian musical tuning.

225. (A) That which is heard.
The term Shruti literally translates to that which is heard, denoting a sound that is audibly distinguishable. In Indian musicology, Shrutis are the twenty-two microtonal intervals within an octave that form the basis for musical notes or swaras. This precise system of audible intervals is a defining characteristic of Indian classical melody, as described in foundational treatises like the Natya Shastra.

226. (A) It is the earliest available text that deals extensively with the concept of Raga.
Matang's Brihaddeshi is a pivotal treatise because it is the earliest surviving text to deal extensively with the concept of Raga. This early medieval work marks a significant evolution in musicology by documenting regional or Deshi music and contrasting it with the older Marga tradition. It established the formal framework for the melodic structures that define the Indian classical tradition today.

227. (A) Both A and R are true and R is the correct explanation of A.
Pt. Omkarnath Thakur's modern work, Pranavbharati, delves deep into the spiritual and metaphysical aspects of Indian music. He viewed musical notes not just as physical frequencies, but as expressions of divine cosmic energy. His philosophy emphasizes that through the correct application of swaras, a musician can connect with the spiritual essence of sound, reflecting a profound aesthetic and spiritual worldview.

228. (A) It analyzes the intonation and microtonal intervals of Indian music using Western scientific methodologies.
E. Clements authored the notable work Introduction to the Study of Indian Music, where he analyzed the system's intonation and microtonal intervals. By applying Western scientific methodologies and acoustic principles to traditional music theory, he provided a unique perspective on the precise tonal structures of ragas. This research helped bridge the gap between Indian musicology and global academic study.

229. (A) Sharangdev
Modern musicologists like Pt. Bhatkhande, Pt. Paluskar, and Pt. Patwardhan focused significantly on standardizing notation and establishing music education for the masses in the twentieth century. In contrast, Sharangdev was a medieval scholar who authored the Sangeet Ratnakar in the thirteenth century. While his work was foundational, it predates the modern institutionalization of music and the development of today's notation systems.

230. (A) Its 72 Melakarta mathematical model became the bedrock of Carnatic music scale classification.
The treatise Chaturdandi Prakashika had a profound impact on the Indian musical landscape through its mathematical derivation of the seventy-two Melakarta system. This framework, formulated by Vyankatmakhi in the seventeenth century, provided a comprehensive and systematic method for classifying heptatonic scales. It became the fundamental bedrock for the organization of ragas in the modern Carnatic music tradition of South India.

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and textbooks, fundamentally changing music education.

248. (A) It offers a comprehensive and sympathetic analysis of North Indian ragas, their structures, and aesthetic philosophy for an international audience.
Alain Danielou's Northern Indian Music is a significant work that offers a comprehensive and sympathetic analysis of Hindustani ragas. Written for an international audience, the book explores the structures, scales, and aesthetic philosophy of the system. Danielou's work emphasized the scientific depth of Indian music, particularly its microtonal intervals, helping to gain global recognition for the classical tradition.

249. (A) Introducing the 72 Melakarta system to North Indian music.
Pt. Vishnu Digambar Paluskar made legendary contributions to music by establishing the Gandharva Mahavidyalaya and developing a specialized notation system. He was a central figure in bringing respectability to music as a profession. However, the seventy-two Melakarta system is a feature of the Carnatic music tradition formalized by Vyankatmakhi, not a system that Paluskar introduced to the Hindustani tradition.

250. (A) Samagana → Jati Gayan → Prabandha → Dhrupad → Khayal
The structural evolution of Hindustani music follows a clear chronological sequence of forms. It began with the sacred Samagana of the Vedic period, followed by the ancient Jati Gayan system. During the medieval period, the structured Prabandha form emerged, which later evolved into the Dhrupad style. Finally, the modern era saw the rise and dominance of the Khayal form.

251. (B) Vedic to Modern
The academic seminar was structured to examine the progression of Hindustani music across multiple centuries. Students were specifically tasked with evaluating its historical development starting from the Vedic period and continuing through to the modern era. This comprehensive approach allowed for a thorough analysis of how musical traditions and textual documentation evolved over time.

252. (A) Matang
In the study of ancient Indian musicology, certain scholars are recognized for their foundational contributions to the textual tradition. The research team identified figures such as Bharat, Naarad, and Matang as critical individuals whose work shaped early musical thought. These scholars provided the theoretical framework necessary for understanding the structural developments within the discipline during the ancient phase.

253. (C) Natya Shastra, Nardiya Shiksha, and Brihaddeshi
To reconstruct the earliest phases of musical development, the researchers conducted a systematic textual analysis of foundational works. The primary focus of this study was centered on the Natya Shastra, Nardiya Shiksha, and Brihaddeshi. These ancient treatises are considered the structural pillars of musicology, providing essential insights into the theoretical and practical aspects of the early musical tradition.

254. (D) To keep the evolution within the historical scope
The research methodology necessitated that students focus exclusively on concepts derived from specific ancient musicologists. This restriction was implemented to ensure that the evolutionary trajectory of the textual tradition remained within the defined historical scope. By avoiding external influences or later developments, the scholars could accurately document the specific changes that occurred during the early stages of music history.

255. (C) Ancient Indian musicologists and their treatises
Upon completing their investigation, the seminar participants reached a significant conclusion regarding the importance of foundational texts. They determined that works like the Natya Shastra serve as essential structural pillars for any academic study. This framework specifically targets the understanding of ancient Indian musicologists and their treatises, facilitating a deeper comprehension of their historical and theoretical contributions.

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twentieth century. While he authored significant treatises, they focused on systematizing the modern Hindustani tradition for a contemporary academic audience.

240. (A) The systematic collection, documentation, and notation of traditional Gharana bandishes that were previously undocumented.
The primary scholarly outcome of Pt. Vishnu Narayan Bhatkhande's extensive travels in the early twentieth century was the systematic collection and notation of thousands of traditional gharana bandishes. Previously, this knowledge was transmitted purely through oral tradition and was often closely guarded. By documenting these compositions in a standardized format, Bhatkhande preserved a vast heritage and enabled modern institutional music education.

241. (A) Nanyadev
Nanyadev was a distinguished medieval scholar and ruler who authored the monumental treatise Bharat Bhashya, also known as Saraswati Hridayalankar. This work is highly valued for its detailed commentary on the ancient musical concepts found in the Natya Shastra. By interpreting and documenting these foundations, Nanyadev helped bridge the ancient traditions with the musical practices of his era, ensuring continuity.

242. (A) Sangeet Chintamani - Acharya Birhaspati
Identifying modern musicologists and their works is essential for contemporary study. Acharya Birhaspati authored the scholarly work Sangeet Chintamani, focusing on ancient scales and shrutis. In contrast, Pt. Vinayak Rao Patwardhan compiled the Raga Vigyan series, Pt. Omkarnath Thakur wrote Pranavbharati, and Prof. R.C. Mehta edited numerous journals and anthologies, each contributing to the standardization of modern musicological research.

243. (A) Both Statement I and Statement II are correct
Prof. R.C. Mehta was a distinguished modern scholar who served as the founder-secretary of the Indian Musicological Society. He was instrumental in promoting scholarly discourse and edited numerous critical anthologies that compiled the research of leading experts in the field. His work helped establish a rigorous academic framework for studying Indian classical music, bridging traditional knowledge with modern contemporary research.

244. (A) Sangeet Makarand
A scholar seeking to understand the historical categorization of ragas into Purusha (male) and Stri (female) would refer to the Sangeet Makarand. Attributed to the sage Naarad, this medieval treatise is one of the earliest texts to explicitly classify ragas based on gender. This classification system reflects the attempts of early musicologists to organize musical melodies based on their perceived character.

245. (A) A text that focuses on practical compositions and performance styles rather than abstract theory.
In the context of Indian musicology, the term Lakshya Grantha signifies a text that focuses on practical compositions and performance styles rather than abstract theoretical concepts. These works provide notations for bandishes and descriptions of how ragas are actually performed. They serve as essential pedagogical resources that complement theoretical treatises, ensuring that students understand both the grammar and practice.

246. (A) It is an encyclopedic work containing extensive details on music, dance, instruments, and courtly life during the medieval period.
Manasollaas, authored by the twelfth-century King Someshwardev, is an encyclopedic treatise that provides extensive details on music, dance, and other arts. It serves as a valuable historical record of courtly life and the performance practices prevalent during the medieval period. The text includes descriptions of vocal styles and various instruments, offering deep insights into the cultural landscape of the time.

247. (A) Both A and R are true and R is the correct explanation of A.
The documentation of Hindustani music underwent a radical transformation in the early twentieth century due to several factors. The advent of printing technology and the tireless efforts of scholars like Bhatkhande shifted music from a purely oral tradition to an institutionalized textual tradition. This change allowed for the wide dissemination of standardized notation

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theoretical foundation that influenced the trajectory of all later musical discourse.

265. (A) A theoretical foundation for later discourse
The academic panel noted that the medieval treatises produced by these scholars were of exceptional quality and depth. These meticulously crafted works provided a specific and vital benefit by establishing a stabilized theoretical foundation. This foundation was instrumental in guiding and influencing the trajectory of later musical discourse, ensuring that subsequent generations had a solid framework for their studies.

266. (B) Maharana Kumbha and Ramamatya
The specialized research initiative within the university archives department focused on documenting the history of Indian music through specific influential figures. The investigators chose to highlight the monumental contributions of Maharana Kumbha and Ramamatya. By concentrating on these two scholars, the department sought to understand how their work influenced the evolution of musical theory during a precise medieval historical phase.

267. (B) Sanageet Raj and Swaramalekalanidhi
To assess the advancements in musical theory during the medieval period, the researchers performed a critical examination of specific primary sources. The academic team concentrated on two definitive treatises associated with the scholars under study: the Sanageet Raj and the Swaramalekalanidhi. These texts were essential for understanding the formalization of complex musical structures and the development of pedagogical frameworks.

268. (A) Distinct pedagogical advancements by scholars
The research project utilized a method of isolating specific treatises to perform a deeper analysis of their contents. By focusing exclusively on these works, the researchers were able to assess the distinct pedagogical and theoretical advancements introduced by the scholars. This approach allowed for a clear evaluation of how these individuals contributed to the formalization of musical principles and educational structures.

269. (D) It significantly fortified the textual tradition
The findings of the archival project confirmed the significant impact that the scholarly output of Maharana Kumbha and Ramamatya had on the field. Their work was found to have significantly fortified the textual tradition of Indian music. By providing rigorous and organized theoretical contributions, these scholars secured their status as pivotal figures in the historical progression of musicology and theory.

270. (C) The conflation of different historical epochs
Maintaining historical accuracy was a primary goal of the researchers' methodological framework. To achieve this, the study was designed to strictly correlate scholars with their specific treatises while avoiding the conflation of different historical epochs. By preventing the mixing of concepts from various time periods, the investigators ensured that their documentation of the evolution of musicology remained precise and reliable.

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271. (C) Medieval and Modern
The academic workshop was specifically designed to investigate a transformative era in the history of Hindustani music. Scholars focused their rigorous case study on the transition between the medieval and modern periods of musicology. This focus allowed participants to trace the historical development and examine how the textual tradition evolved during this critical period of change and refinement.

272. (B) Pt. Ahobal
In their efforts to understand the transition to modern musicology, the workshop participants examined the work of pivotal figures. One of the scholars included in this rigorous case study was Pt. Ahobal, along with Damodar Pandit and Shriniwas. These individuals were selected because their contributions were essential for refining documentation practices and developing the evolving frameworks of Indian musical theory.

273. (D) Sangeet Darpan, Sangeet Paarijaat, and Raga Tatvavibodh
To gain a comprehensive understanding of the historical progression of music, researchers systematically analyzed three major treatises. The study focused on the Sangeet Darpan, Sangeet

Paarijaat, and Raga Tatvavibodh. By evaluating these specific texts, the academic team was able to identify theoretical innovations and illuminate the scholarly practices that defined the transition from medieval traditions to modern musical discourse.

274. (A) Refining documentation practices of their periods
The workshop findings highlighted the specific contributions made by Damodar Pandit, Pt. Ahobal, and Shriniwas to the field of musicology. The research indicated that these scholars played critical roles in refining the documentation practices of their respective periods. Their work helped to standardize the record of musical theory, ensuring that the historical progression of the discipline was clearly preserved.

275. (C) It is vital for students studying musical progression
At the conclusion of the workshop, the participants made a definitive statement about the value of the studied textual tradition. They concluded that these specific works are indispensable for students seeking to comprehend the continuous historical progression of Hindustani music. The tradition provides the necessary knowledge for understanding the transition into the modern era and the evolution of musical theory.

276. (A) Hridyanarayana and Vyankatmakhi
A doctoral research committee recently evaluated the specialized textual tradition established by influential scholars. The case study focused exclusively on Hridyanarayana and Vyankatmakhi to understand their specific impact on the development of Indian music. By examining their contributions, the committee aimed to map the theoretical configurations they introduced and evaluate how their work shaped the ongoing musical discourse of the era.

277. (D) Chaturdandi Prakashika
The investigation conducted by the doctoral committee involved a detailed textual analysis of three highly significant treatises. Among the works selected for this study was the Chaturdandi Prakashika. This text, along with the Hridaya Kautuk and Hridaya Prakash, was scrutinized to determine how it contributed to the broader field of musicology and the organization of musical principles in history.

278. (B) To understand the scholars' impact on musical development
The doctoral research committee designed its case study with a clear academic purpose. The primary aim was to understand the specific impact that the designated scholars had on the historical development of Indian music. By strictly examining their textual contributions, the researchers sought to document the trajectory of musical theory and show how these musicologists influenced subsequent musical practices.

279. (C) Historical treatises and musical practices
One of the key determinations made by the committee was the necessity of studying the work of specific musicologists. They concluded that a thorough evaluation of Hridyanarayana and Vyankatmakhi is vital for bridging the gap between historical treatises and subsequent musical practices. This connection is essential for researchers to understand how theoretical developments in the texts were applied in practice.

280. (D) Organizing musical principles that defined their era
The research findings emphasized the significant role that the studied treatises played within the history of musicology. The doctoral committee underscored that these works were important for systematically organizing the musical principles that defined their era. By providing a structured documentation of theory, the treatises of Hridyanarayana and Vyankatmakhi helped to define the scholarly framework of their historical period.

281. (A) Palushkar, Bhatkhande, and Patwardhan
To develop a comprehensive syllabus on the history of music, a curriculum board initiated a targeted case study. This project focused on the foundational roles played by modern scholars Pt. Vishnu Digambar Palushkar, Pt. Vishnu Narayan Bhatkhande, and Pt. Vinayak Rao Patwardhan. These figures were selected to evaluate their collective impact on the contemporary understanding and revitalization of Hindustani music.

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282. (B) To analyze how scholars influenced modern understanding
The curriculum board designed its case study with a specific objective related to modern musicology. The goal was to analyze how specific modern scholars influenced the contemporary understanding of Hindustani music's historical development. By examining their intervention in the textual tradition, the researchers aimed to highlight their roles in preserving and formalizing musical knowledge for future generations of students and scholars.

283. (B) Methodologies used to formalize musical education
As part of their investigation, the researchers systematically documented the work of the selected modern musicologists. They specifically focused on the methodologies these scholars employed to formalize and institutionalize musical education. This documentation revealed how the pedagogical frameworks established by these figures were critical in preserving the textual tradition and creating a structured environment for learning classical music in the modern era.

284. (A) By conducting an isolated evaluation of these figures
To ensure that the results were precise, the project methodology included a specific evaluative step. The researchers conducted an isolated evaluation of the three modern scholars to gain a clear understanding of their collective impact on musicology. This focused approach allowed the board to accurately assess their contributions without confusing them with the work of scholars from different historical periods or movements.

285. (C) The modern revitalization of Hindustani music
The report produced by the curriculum development board confirmed the ongoing relevance of the scholars' work. It stated that the analytical and structural contributions of these individuals remain essential for any academic study aiming to comprehend the modern revitalization of Hindustani music. Their efforts in institutionalizing education and formalizing theory provided the foundation for the contemporary practice and study of the discipline.

286. (D) Pt. Omkarnanath Thakur
A university symposium on modern musicology chose to highlight the contributions of several key figures. One of the focal points of the academic analysis was Pt. Omkarnanath Thakur, alongside Acharya Birhaspati and Thakur Jaidev Singh. The symposium investigated how these modern scholars enriched the historical study of music by synthesizing traditional concepts with the rigor of modern academic research.

287. (C) Sangeet Chintamani and Pranavbharati
During the symposium, a significant portion of the analysis was dedicated to evaluating modern textual contributions. Two specific treatises were highlighted as being essential for understanding the modern tradition: the Sangeet Chintamani and Pranavbharati. These works were examined to show how contemporary scholars provided analytical depth and helped stabilize the study of Hindustani musicology through rigorous written documentation and theoretical synthesis.

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288. (B) The modern textual tradition
The academic researchers emphasized the importance of specific modern works in their presentations. They highlighted that the inclusion of treatises like the Sangeet Chintamani and Pranavbharati is essential for a complete understanding of the modern textual tradition. These texts represent the efforts of recent scholars to document musical theory with modern rigor, forming a crucial part of the contemporary academic landscape.

289. (D) Their efforts to synthesize concepts with academic rigor
By examining the scholarly output of modern musicologists, the symposium illuminated a specific aspect of their work. The researchers identified their successful efforts to synthesize historical musical concepts with modern academic rigor. This synthesis was a critical achievement, as it allowed traditional knowledge to be presented in a structured and analytical way that meets the standards of contemporary academic study.

290. (A) The contemporary study of Hindustani musicology
The symposium concluded with a definitive statement about the impact of the modern

CHAPTER 07
Compositional forms and their Evolution

1. What is the fundamental definition of the ancient compositional form 'Prabandh' in Indian classical music?
(A) An unregulated melodic improvisation of notes
(B) A well-bound and structured musical composition
(C) A composition exclusively meant for percussion
(D) A fast-paced rhythmic syllable recitation

2. Which of the following components constitutes the 'Dhatu' of a Prabandh?
(A) Udgraha, Melapaka, Dhruva, Abhoga
(B) Svara, Paata, Biruda, Tena
(C) Alap, Jod, Jhala, Gat
(D) Asthai, Antara, Sanchari, Abhog

3. Which of the following correctly identifies the statement regarding the 'Dhruva' section of a Prabandh?
(A) It is the introductory part of the composition.
(B) It is the concluding section that mentions the composer.
(C) It is the indispensable central part that is never omitted.
(D) It is an optional bridge section.

4. A vocalist is singing an ancient composition and skips the 'Melapaka' section. What kind of Prabandh is this based on the number of Dhatus?
(A) Dvidhatu
(B) Chaturdhatu
(C) Panchadhatu
(D) Tridhatu

5. Given below are two statements, one labelled as Assertion (A) and the other labelled as Reason (R).
Assertion (A): The 'Abhoga' section of a Prabandh usually contains the composer's name or the patron's name.
Reason (R): Abhoga serves as the final concluding section that completes the structural presentation of the composition.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

6. Which of the following statements about Dhrupad is incorrect?
(A) It traditionally features four sections: Asthai, Antara, Sanchari, and Abhog.
(B) It is primarily accompanied by the Tabla in modern performances.
(C) It emphasizes purity of Raga and relies heavily on gamak and meend.
(D) Its poetic content is usually devotional or philosophical.

7. What is the primary characteristic that distinguishes 'Dhamaar' from 'Dhrupad'?
(A) Dhamaar relies on faster melodic taans and technical sargams.
(B) Dhamaar typically avoids the pakhawaj for rhythmic backing.
(C) Dhamaar involves entirely free improvisation without fixed melody.
(D) Dhamaar uses a 14-beat cycle and depicts vivid Holi themes.

8. The transition from Prabandh to Dhrupad was primarily caused by which of the following cultural shifts?
(A) Rejection of Sanskrit for regional Braj Bhasha poetry.
(B) Introduction of the Sitar into courts by Amir Khusrau.
(C) Disappearance of traditional string instruments from use.
(D) Assimilation of standard Carnatic forms into Northern music.

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enriched the international academic discourse on Hindustani music's history.

299. (B) Their precise impact
The methodology of the international seminar was designed with strict boundaries to ensure the accuracy of the findings. The assessment was kept exclusively focused on a designated group of Western scholars to measure their precise impact on the field. This targeted approach allowed the researchers to isolate specific contributions and critical frameworks without generalities, leading to a clearer academic consensus.

300. (A) Academic understanding of the history of music
At the conclusion of the seminar, the participants reached a consensus regarding the value of external research. They affirmed that the specialized documentation and critical frameworks introduced by Western scholars significantly enriched the global academic understanding of the history of Indian music. These contributions added new analytical perspectives to the study of the complex historical trajectory of the musical tradition.

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(C) Ghulam Raza Khan
(D) Firoz Khan

58. The stylistic shift from Bada Khayal to Chhota Khayal in a concert is an application of:
(A) Increasing tempo and rhythmic density
(B) Decreasing tempo to show deeper Aalap
(C) Changing the Raga completely
(D) Switching from vocal to instrumental music

59. The popularity of the 'Bhajan' form in Indian music is primarily an effect of:
(A) The patronage of Mughal emperors.
(B) The codification of music in the 20th century.
(C) The introduction of the harmonium.
(D) The Bhakti movement led by saint-poets.

60. Match the items in List I with the corresponding descriptions in List II.
List I: (Musical Form/Contribution)
P. Wajid Ali Shah
Q. Sadarang
R. Tyagaraja
S. Shori Mian
List II: (Musical Form/Contribution)
1. Tappa
2. Khayal
3. Thumri
4. Kriti
(A) P-3, Q-2, R-4, S-1
(B) P-2, Q-3, R-1, S-4
(C) P-4, Q-1, R-3, S-2
(D) P-3, Q-4, R-2, S-1

61. Which is an exception to the structural elements of a Carnatic Kriti?
(A) Pallavi
(B) Anupallavi
(C) Udgraha
(D) Charanam

62. What is the most appropriate characteristic of 'Javali'?
(A) A composition sung in very slow tempo to express deep grief.
(B) A rigorous rhythmic exercise meant only for percussionists.
(C) An ancient theoretical text defining specific Raga scales.
(D) A briskly sung piece with colloquial, romantic themes.

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63. Read the following statements and choose the correct option.
Statement I: The 'Pallavi' in RTP (Ragam Tanam Pallavi) is a highly complex, pre-composed melodic-rhythmic phrase.
Statement II: The Pallavi section never involves mathematical rhythmic variations (Anuloma-Pratiloma).
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

64. Identify the correct pair regarding the linguistic origin of musical forms.
(A) Kajri - Marathi
(B) Tappa - Punjabi
(C) Javali - Bengali
(D) Tarana - Sanskrit

65. Consider the following statements regarding 'Dhamaar'.
I. It is sung in a 14-beat rhythmic cycle.
II. The lyrics often describe Lord Krishna playing Holi.
III. It utilizes rapid Sargam and Tarana bols.
IV. The accompanying percussion is traditionally the Pakhawaj.
Which of the above statement(s) is/are correct?
(A) I, II, and IV only
(B) I, III, and IV only
(C) II, III, and IV only
(D) I, II, III, and IV

66. A student of music is analyzing a piece that consists solely of solfa syllables set to a Tala, used to understand the contour of a Raga. This demonstrates the concept of:
(A) Sargam Geet
(B) Chaturang
(C) Trivat
(D) Dhrupad

67. Which of the following is incorrect regarding 'Chaiti'?
(A) A seasonal semi-classical form of Northern India.
(B) A song performed during the Hindu month of Chaitra.

9. Identify the exception among the following 'Banis' (styles) associated with Dhrupad.
(A) Gauhar Bani
(B) Khandar Bani
(C) Kirana Bani
(D) Nauhar Bani

10. Match the items in List I with the corresponding descriptions in List II.
List I: (Term)
P. Udgraha
Q. Svara
R. Biruda
S. Tena
List II: (Description)
1. Auspicious syllables
2. Eulogy or praise words
3. Initial section of Prabandh
4. Solfa notes
(A) P-3, Q-4, R-2, S-1
(B) P-3, Q-2, R-4, S-1
(C) P-1, Q-4, R-2, S-3
(D) P-4, Q-3, R-1, S-2

11. Read the following statements and choose the correct option.
Statement I: The compositional form 'Saadra' is traditionally sung in Jhaptal.
Statement II: Saadra compositions are generally faster than Khayal and avoid Aalap entirely.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

12. Which of the following pairs concerning compositional forms and their typical rhythmic cycles is correct?
(A) Dhrupad - Keherwa
(B) Saadra - Jhaptal
(C) Dhamaar - Chautaal
(D) Tappa - Sooltaal

13. Which pair of Dhrupad exponent and their associated Bani is incorrect?
(A) Tansen - Gauhar Bani
(B) Brijchand - Dagar Bani
(C) Swami Haridas - Nauhar Bani
(D) Samokhan Singh - Khandar Bani

14. A vocalist is rendering a composition in Teental. After a brief Aalap, they begin a Vilambit composition filled with intricate Bol-baant and complex Taans. Which form are they most likely performing?
(A) Dhrupad
(B) Tarana
(C) Trivat
(D) Khayal

15. Consider the following statements about 'Khayal'.
I. It means 'imagination' or 'thought' in Persian.
II. It allows for more ornamentation and flexibility than Dhrupad.
III. Sadarang and Adarang played a crucial role in its popularization.
IV. It strictly avoids the use of Khatka and Murki.
Which of the above statement(s) is/are correct?
(A) I, II, and III only
(B) II, III, and IV only
(C) I, III, and IV only
(D) I, II, III, and IV

16. What is the fundamental purpose of 'Tarana' in Hindustani classical music?
(A) To convey deep philosophical lyrics
(B) To demonstrate rhythmic virtuosity using meaningless syllables
(C) To narrate the seasonal changes of spring
(D) To strictly outline the theoretical rules of a Raga

17. Which statement accurately describes a 'Trivat'?
(A) It relies entirely on complex Pakhawaj drum bols.
(B) It consists of poetry, Sargam, and Tarana syllables.
(C) It is synonymous with the traditional Carnatic Pallavi.
(D) It is an instrumental-only classical vocal composition.

18. An artist sings a composition that sequentially integrates poetry, Tarana syllables, Sargam, and Pakhawaj bols. Which concept does this application represent?
(A) Chaturang
(B) Trivat

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scholars and their treatises. The presentations asserted that the analytical depth provided by these individuals fundamentally stabilized the contemporary study of Hindustani musicology. Their work provided the necessary theoretical and structural frameworks to ensure that the discipline remains academically sound and properly documented for future generations of researchers.

291. (C) Modern musicologists and academic scholars
To map the recent historiography of Indian music, a specialized task force conducted a review of a specific group of experts. This cohort consisted of modern musicologists and academic scholars who have made extensive contributions to the field. The objective was to evaluate how these individuals have interpreted the historical development of Hindustani music and continued the long-standing scholarly textual tradition.

292. (A) Prof. Pradeep Kumar Dixit
The case study conducted by the academic task force included several prominent modern researchers. One of the academics whose research output was systematically analyzed was Prof. Pradeep Kumar Dixit. By focusing on his work and that of his peers, the investigators aimed to demonstrate a robust continuation of the textual tradition and understand their collective impact on contemporary musicology and theory.

293. (D) To evaluate the interpretation of musical development
The primary objective of the academic task force was centered on historiographical evaluation. The researchers aimed to evaluate how modern academics have interpreted the historical development of Hindustani music from the Vedic period through to the modern era. This task required an analysis of publications and theoretical frameworks to ensure that the study of music history maintains the necessary academic rigor.

294. (B) A continuation of the scholarly textual tradition
Through a systematic analysis of the publications produced by modern academics, the investigators reached an important conclusion. They demonstrated that there is a robust continuation of the scholarly textual tradition in Indian music. This finding suggests that despite changes in historical periods, the commitment to documenting and theorizing about musical development remains a consistent feature of the academic study of Hindustani music.

295. (C) Rigor necessary to study the history of music
The task force concluded that the work of modern scholars is vital for the future of the discipline. They stated that the critical analyses provided by this group are indispensable for maintaining the academic rigor necessary to study the vast history of Indian music. Without these contributions, the complex evolution of music across various epochs would lack the structured documentation required for scholarship.

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296. (D) The role of Western scholars in studying Indian music
An international research institute organized a specialized seminar to investigate a unique aspect of musicology. The primary focus of the event was to analyze the contribution and role of Western scholars in studying Indian music. The seminar used a case-oriented framework to evaluate how these external researchers documented and interpreted the historical development of Hindustani music from their distinct perspectives.

297. (A) Alain Danielou
During the seminar, the academic panel maintained a strict focus on a designated group of individuals. One of the scholars included in this focused evaluation was Alain Danielou, along with other notable Western researchers. By concentrating on this specific list, the researchers could accurately measure the impact these individuals had on the textual tradition and the global understanding of Indian music.

298. (B) Methodological approaches of Western scholars
To evaluate the impact of external researchers, the seminar participants conducted a systematic review of the literature they produced. The goal was to understand the methodological approaches that Western scholars applied to the study of Indian musicology. This investigation revealed how their unique analytical perspectives contributed to the existing textual tradition and

28. A vocalist performs a light classical piece in Pilu, heavily using 'Bol Banav' to express romantic longing. This scenario best describes:
(A) A Bada Khayal
(B) A Purab Ang Gayaki Thumri
(C) A Chaturang
(D) A Maseetkhani Gat

29. The emotional depth and stylistic embellishments of Ghazal singing evolved primarily as an effect of:
(A) The rejection of strict Sanskrit treatises in favor of regional Braj Bhasha poetry.
(B) The invention of the Sitar by Amir Khusrau.
(C) The adaptation of Urdu and Persian poetry into Hindustani melodic frameworks.
(D) The complete assimilation of Carnatic forms into North Indian music.

30. Match the items in List I with the corresponding descriptions in List II.
List I: (Light/Semi-Classical Form)
P. Ghazal
Q. Bhajan
R. Kajri
S. Hori
List II: (Characteristic)
1. Devotional theme
2. Poetic couplets (Sher)
3. Monsoon melodies
4. Spring and color festival themes
(A) P-2, Q-1, R-3, S-4
(B) P-1, Q-2, R-4, S-3
(C) P-3, Q-4, R-1, S-2
(D) P-2, Q-1, R-4, S-3

31. Which exception exists regarding the lyrical structure of a Ghazal?
(A) It must strictly outline the Vadi and Samvadi of the Raga.
(B) It consists of autonomous couplets called Sher.
(C) The first couplet is called Matla.
(D) The final couplet containing the poet's pen name is Maqta.

32. Choose the most appropriate definition for 'Geet' in the context of light music.
(A) A complex rhythmic cycle consisting of 108 beats.
(B) A simple song emphasizing lyrics over rigid Raga rules.
(C) An instrumental composition played only on the Sitar.
(D) A string of multiple Ragas performed without a break.

33. Read the following statements and choose the correct option.
Statement I: Meera Bai, Kabir, and Tulsidas are historically significant contributors to the Bhajan repertoire.
Statement II: Bhajans are strictly performed in Vilambit Laya using Chautaal.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

34. Identify the correct pair concerning instrumental Gat compositions.
(A) Firozkhani Gat - Medium-fast tempo with syncopation
(B) Maseetkhani Gat - Traditionally played in Drut Laya
(C) Razakhani Gat - Traditionally played in Vilambit Laya
(D) Zafarkhani Gat - Played strictly on the bamboo flute

35. Consider the following statements regarding 'Maseetkhani Gat'.
I. It is usually set to Teental.
II. The standard bol pattern is 'Dir da dir da ra da da ra'.
III. It begins on the 12th beat of the rhythmic cycle.
IV. It was popularized by Maseet Sen.
Which of the above statement(s) is/are correct?
(A) I and II only
(B) II, III, and IV only
(C) I, III, and IV only
(D) I, II, III, and IV

36. An instrumentalist is playing a fast-paced composition on the Sitar in Teental, starting on the 7th beat. This is most likely a:
(A) Maseetkhani Gat
(B) Dhrupad Alap
(C) Trivat
(D) Razakhani Gat

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37. Which statement about 'Zafarkhani Gat' is incorrect?
(A) It was created by Ustad Zafar Khan.
(B) It involves complex right-hand stroke patterns (Mizrab bols).
(C) It is exclusively performed by vocalists.
(D) It is an instrumental compositional form.

38. A Sitar player shifts from a slow, 12th-beat start composition to a fast-paced, multi-stroke composition to climax the performance. This demonstrates the application of:
(A) Razakhani to Maseetkhani
(B) Maseetkhani to Razakhani
(C) Thumri to Dhrupad
(D) Tappa to Tarana

39. The structural development of the Maseetkhani Gat is a direct effect of adapting which vocal form to plucked string instruments?
(A) Tarana
(B) Tappa
(C) Dadra
(D) Bada Khayal

40. Consider the following statements about Carnatic compositional forms.
I. A Kriti consists of Pallavi, Anupallavi, and Charanam.
II. A Tillana is structurally similar to the Hindustani Tarana.
III. Javali is a heavy, strictly devotional form.
IV. Ragam Tanam Pallavi (RTP) is highly improvised.
V. Tyagaraja is a famous composer of Kritis.
Which of the above statement(s) is/are correct?
(A) I, II, IV, and V only
(B) II, III, IV, and V only
(C) I, III, and V only
(D) I, II, III, IV, and V

41. Identify the negative statement (exception) regarding 'Kriti'.
(A) It has a set structure of Pallavi, Anupallavi, and Charanam.
(B) It allows for Sangatis (melodic variations).
(C) It is primarily an instrumental-only rhythm exercise.
(D) It is the most popular concert form in Carnatic music.

42. What is the most appropriate equivalent of the Hindustani 'Tarana' in Carnatic music?
(A) Tillana
(B) Kriti
(C) Javali
(D) Jaati

43. Read the following statements and choose the correct option.
Statement I: 'Tanam' in Carnatic music is an improvised rhythmic-melodic section without a fixed Tala.
Statement II: Tanam corresponds closely to the 'Jod' section in Hindustani instrumental music.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

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44. Which is the correct pair of a Carnatic form and its primary characteristic?
(A) Tillana - Slow, meditative Aalap
(B) Javali - Erotic or romantic lyrics in a brisk tempo
(C) Ragam - Pre-composed lyrical poetry
(D) Pallavi - The rhythmic drum solo at the end of a concert

45. Arrange the following parts of a traditional Ragam Tanam Pallavi (RTP) presentation in the correct chronological order of performance.
I. Tanam
II. Pallavi elaboration
III. Ragam (Alapana)
IV. Kalpana Swaras
(A) III, I, II, IV
(B) I, III, II, IV
(C) III, II, I, IV
(D) II, III, I, IV

46. What is the defining feature of 'Jaati' in the context of South Indian classical forms?
(A) It refers to melodic modes.
(B) It relates to rhythmic syllables and patterns used in dance and music.
(C) It is a specific type of Veena.
(D) It is the text of a Kriti.

47. Which statement about the development of 'Thumri' is correct?
(A) It gained significant patronage in the court

of Nawab Wajid Ali Shah of Awadh.
(B) It was originally sung strictly in ancient Sanskrit.
(C) It is designed to strictly adhere to the Vadi-Samvadi rules without deviation.
(D) It was invented by Amir Khusrau.

48. A vocalist applies the 'Bol Baant' technique during a performance. This technique is most characteristic of which style?
(A) Bada Khayal
(B) Bandish Ki Thumri
(C) Dhrupad
(D) Bhajan

49. The intricate vocal ornamentation in 'Tappa' singing emerged primarily as an effect of:
(A) Emulating the fast leaps and bounds of camel riding.
(B) Translating ancient Veena techniques to the voice.
(C) Adapting the influence of Western classical melody.
(D) Adhering strictly to the rules of the Natya Shastra.

50. Which of the following is an exception to the common Talas used in Thumri?
(A) Chautaal
(B) Deepchandi
(C) Jat
(D) Punjabi

51. Choose the most appropriate definition for a 'Chaturang'.
(A) A composition sung exclusively in four distinct Ragas.
(B) A rhythmic cycle consisting of exactly four beats.
(C) A piece containing lyrics, sargam, and two types of bols.
(D) A classical Prabandh containing exactly four Dhatus.

52. Read the following statements and choose the correct option.
Statement I: The Gwalior Gharana is considered one of the oldest Khayal gharanas.
Statement II: Gwalior Gharana singers completely reject the use of Tarana.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

53. Identify the incorrect pair of an artist and their Gharana.
(A) Pt. Bhimsen Joshi - Kirana Gharana
(B) Ustad Amir Khan - Indore Gharana
(C) Pt. Kumar Gandharva - Agra Gharana
(D) Ustad Bade Ghulam Ali Khan - Patiala Gharana

54. An instrumentalist is playing a Gat starting on the 12th beat of Teental with the bol "Dir da dir da ra da da ra". This demonstrates the concept of:
(A) Aamad in Razakhani Gat
(B) Mukhda of a Maseetkhani Gat
(C) Jhala technique
(D) Tihai calculation

55. Given below are two statements, one labelled as Assertion (A) and the other labelled as Reason (R).
Assertion (A): The presentation of 'Dhrupad' is considered highly spiritual and serious.
Reason (R): It strictly uses meaningless syllables in its Aalap (like Nom Tom) derived from the Omkar and emphasizes microtonal purity.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

56. Which of the following statements about 'Tarana' is incorrect?
(A) It heavily prioritizes lyrical poetry over rhythmic interplay.
(B) The syllables used are often derived from Persian words.
(C) It is usually sung in a fast tempo (Drut Laya).
(D) Ustad Nissar Hussain Khan was a renowned master of Tarana.

57. The origin of the 'Razakhani Gat' is attributed to which musician?
(A) Maseet Sen
(B) Wazir Khan

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(C) Raagmala
(D) Sargam Geet

19. The transition from Prabandh to Dhrupad was primarily caused by which of the following cultural shifts?
(A) The rejection of ancient Sanskrit texts for regional Braj poetry.
(B) The introduction of the Sitar into courts by Amir Khusrau.
(C) The shift in royal patronage toward imaginative, ornamented styles.
(D) The assimilation of standard Carnatic forms into Northern music.

20. Consider the following statements regarding 'Sargam Geet' and 'Lakshan Geet'.
I. Sargam Geet contains only solfa syllables (Sa, Re, Ga, etc.).
II. Lakshan Geet describes the grammatical rules of the Raga.
III. Both his forms are primarily used for pedagogical purposes.
IV. Lakshan Geet uses Pakhawaj bols for rhythmic complexity.
V. Sargam Geet is always performed at the end of a concert.
Which of the above statement(s) is/are correct?
(A) I, II, and III only
(B) II, III, and V only
(C) I, IV, and V only
(D) I, II, III, and IV only

21. Which is the most appropriate description of a 'Raagmala'?
(A) A sequence of different Taals performed in a fixed order
(B) A specific tuning system used in classical string instruments
(C) A composition where melody shifts through multiple Ragas
(D) A text detailing the historical origin of ancient Prabandhas

22. Identify the composition type: "A poetic description of the Raga's Vadi, Samvadi, Jati, and singing time is set to a melody."
(A) Tarana
(B) Lakshan Geet
(C) Sargam Geet
(D) Chaturang

23. Read the following statements and choose the correct option.
Statement I: Wajid Ali Shah was a major patron and composer of Thumri.
Statement II: Thumri relies heavily on intricate Taans and strict adherence to Raga purity.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

24. Which of the following is an incorrect statement regarding 'Dadra'?
(A) It originated strictly from the Samaveda chants.
(B) It is typically sung in the Dadra taal of 6 beats.
(C) It is a lighter form compared to Bada Khayal.
(D) It shares stylistic similarities with Thumri.

25. Given below are two statements, one labelled as Assertion (A) and the other labelled as Reason (R).
Assertion (A): Tappa is characterized by rapid, complex, and continuous rolling Taans.
Reason (R): Tappa originated from the songs of camel drivers in the Punjab region.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

26. Which of the following correctly pairs a semi-classical form with its thematic content?
(A) Sung in Chaitra month and dedicated to Lord Rama
(B) Composed using specific themes related to the monsoon
(C) Descriptive verses focusing on the Holi and Spring seasons
(D) Devotional hymns traditionally dedicated to Lord Shiva

27. Identify the incorrect pair of an artist and their primarily associated form.
(A) Siddheshwari Devi - Thumri
(B) Shori Mian - Tappa
(C) Girija Devi - Kajri and Chaiti
(D) Bade Ghulam Ali Khan - Dhamaar

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(C) A piece performed without any percussion accompaniment.
(D) A composition that frequently invokes the name of Rama.

68. The evolution of the 'Ghazal' as a prominent light-classical form in India is an effect of:
(A) The fusion of Carnatic Kritis with North Indian melodies.
(B) The decline of Thumri singing in Banaras.
(C) The standardization of the harmonium scale.
(D) The popularization of Urdu poetry through court patronage and later mass media.

69. Identify the exception among the following artists who are primarily known for their Dhrupad renditions.
(A) Ustad Zia Fariduddin Dagar
(B) Gundecha Brothers
(C) Ustad Amir Khan
(D) Pt. Ritwik Sanyal

70. Consider the following statements regarding instrumental Gats.
I. Maseetkhani Gat is typically played in Vilambit Laya.
II. Razakhani Gat is typically played in Drut Laya.
III. Firozkhani Gat features off-beat (syncopated) strokes.
IV. Zafarkhani Gat involves complex mizrab techniques on the Sitar.
V. All Gats strictly avoid the use of Jhala.
Which of the above statement(s) is/are correct?
(A) I, II, III, and IV only
(B) I, II, IV, and V only
(C) II, III, IV, and V only
(D) I, III, IV, and V only

71. Choose the most appropriate definition of 'Tanam' in Carnatic music.
(A) A structured song praising a specific Hindu deity
(B) The final rhythmic cadence performed in a concert
(C) A light love song emphasizing simple melodic lines
(D) Rhythmic raga improvisation without a fixed Tala cycle

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72. Read the following statements and choose the correct option.
Statement I: Prabandhas were the dominant compositional form before the rise of Dhrupad.
Statement II: The 'Gita Govinda' by Jayadeva is an example of ancient Prabandh structures.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

73. Identify the incorrect pair regarding Thumri Angs (styles).
(A) Banaras Ang - Bol Banav Thumri
(B) Punjab Ang - Heavily influenced by Tappa with intricate taans
(C) Gwalior Ang - Strictly avoiding meend and gamak
(D) Lucknow Ang - Focus on dance-oriented Bol Baant

74. An artist presents a composition where the text explicitly states: "This raga takes Re and Dha as flat, Ma is sharp, and it is sung in the evening." This presentation is an application of:
(A) Lakshan Geet
(B) Sargam Geet
(C) Tarana
(D) Bhajan

75. Given below are two statements, one labelled as Assertion (A) and the other labelled as Reason (R).
Assertion (A): The Punjab Ang Thumri often features complex, fast-paced murkis and khatkas.
Reason (R): The Punjab Ang Thumri absorbed significant stylistic elements from the Tappa form prevalent in that region.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

76. Which of the following is an incorrect statement regarding 'Bhajan'?
(A) It emphasizes literary and devotional sentiment.
(B) It strictly adheres to the 4-part Dhrupad

95. Arrange the following compositional sections in the chronological order of their appearance in a standard Dhrupad performance.
I. Asthai
II. Abhog
III. Antara
IV. Sanchari
(A) I, III, IV, II
(B) I, IV, III, II
(C) III, I, IV, II
(D) I, III, II, IV

96. What fundamentally defines the 'Gauhar Bani' of Dhrupad?
(A) Its forceful and jumping movements during performance.
(B) Its smooth, calm, and continuous flow of meend-heavy notes.
(C) Its exclusive use of Tarana syllables for improvisation.
(D) Its focus on extremely fast and varied rhythmic variations.

97. Which statement about the presentation of 'Ghazal' is correct?
(A) A song set in complex Talas like Chautaal and Dhamar.
(B) A balance of poetic clarity and delicate melodic expression.
(C) A form that forbids the use of any instrumental backing.
(D) A genre that originated from ancient Sanskrit melodies.

98. An instrumentalist is playing a composition where rhythmic patterns are derived from Pakhawaj bols like "Dha Kit Tak Dhum". This demonstrates the application of:
(A) Dhrupad Ang / Tantrakari
(B) Khayal Ang Gat
(C) Thumri Ang
(D) Ghazal Ang

99. The decline in the popularity of Dhrupad during the late 19th and early 20th centuries was largely an effect of:
(A) The rising popularity of Khayal, which offered greater freedom for improvisation and ornamentation.
(B) The official banning of the Pakhawaj in most major royal courts during the mid-nineteenth century.
(C) The rise of Khayal, which offered greater freedom for improvisation and ornamentation.
(D) The introduction of electronic instruments and Western melodic structures to traditional listeners.

100. Match the items in List I with the corresponding descriptions in List II.
List I: (Musician)
P. Jagjit Singh
Q. Pt. Chhannulal Mishra
R. Mehdi Hassan
S. Muthuswami Dikshitar
List II: (Associated Genre/Form)
1. Ghazal (Indian)
2. Thumri / Chaiti
3. Kriti
4. Ghazal (Pakistani)
(A) P-1, Q-2, R-4, S-3
(B) P-4, Q-2, R-1, S-3
(C) P-1, Q-3, R-2, S-4
(D) P-2, Q-1, R-4, S-3

101. Which is an exception to the elements found in a 'Trivat'?
(A) Pakhawaj Bols
(B) Tarana Syllables
(C) Urdu couplets (Sher)
(D) Poetry/Lyrics

102. Choose the most appropriate statement regarding 'Saadra'.
(A) A fast-paced instrumental composition performed on the Sitar.
(B) A Jhaptal song intermediate between Dhrupad and Khayal styles.
(C) A seasonal song traditionally performed during the monsoon.
(D) An ancient Sanskrit text defining the rules of rhythmic Tala.

103. Read the following statements and choose the correct option.
Statement I: The 'Maseetkhani Gat' was modeled after the Vilambit Khayal style.
Statement II: 'Razakhani Gat' was designed to emulate the fast, lively nature of Tarana and Drut Khayal.
(A) Both Statement I and Statement II are true.

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IV. It corresponds stylistically to the Hindustani Tarana.

Which of the above statement(s) is/are correct?
(A) I, II, and III only
(B) I, II, and IV only
(C) II, III, and IV only
(D) I, III, and IV only

86. A vocalist is performing a piece describing dark monsoon clouds and the longing for a lover. Which form is being rendered?
(A) Hori
(B) Kajri
(C) Chaiti
(D) Tarana

87. Which of the following statements regarding the 'Dagar Bani' is incorrect?
(A) It is one of the four traditional Banis of Dhrupad.
(B) It is known for its pure and rigorous Alap architecture.
(C) The Dagar family has been its most prominent exponent in modern times.
(D) It relies heavily on fast, continuous Khayal-style taans.

88. An artist sings a sequence of melodies, seamlessly transitioning from Raga Yaman to Raga Bageshri to Raga Malkauns within a single composition. This application represents:
(A) Raagmala
(B) Trivat
(C) Lakshan Geet
(D) Javali

89. The prominent use of meend (glides) and absence of rapid murkis in Dhrupad is an effect of:
(A) The physical limitations of the traditional Pakhawaj.
(B) A philosophy of maintaining majestic and pure raga character.
(C) The inability of early singers to execute fast notes.
(D) The rules laid down by prominent British musicologists.

90. Consider the following statements regarding Wajid Ali Shah's contribution.
I. He was the Nawab of Awadh.
II. He composed under the pen name 'Akhtarpiya'.
III. He played a major role in the popularization of Kathak and Thumri.
IV. He invented the Sitar.
V. His court was a major center for the Lucknow Gharana of music.

Which of the above statement(s) is/are correct?
(A) I, II, III, and V only
(B) I, II, IV, and V only
(C) II, III, IV, and V only
(D) I, III, IV, and V only

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91. Which is an exception among the components of a Carnatic 'Pallavi' in RTP?
(A) Padam (Words)
(B) Layam (Rhythm)
(C) Vinyasam (Melodic expansion)
(D) Matla (First couplet)

92. What is the most appropriate characteristic of the 'Khandar Bani'?
(A) Its emphasis on extremely slow, meditative melodic phrases.
(B) Its robust, forceful, and vigorous style of voice production.
(C) Its practice of using only three notes of the musical scale.
(D) Its status as a strictly instrumental style of performance.

93. Read the following statements and choose the correct option.
Statement I: The 'Sanchari' is the third section of a traditional Dhrupad composition.
Statement II: Modern Khayal performances frequently feature all four sections: Asthai, Antara, Sanchari, and Abhog.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

94. Identify the incorrect pair regarding a Hindustani form and its Carnatic counterpart.
(A) Tarana - Tillana
(B) Khayal - Kriti
(C) Thumri - Javali
(D) Dhrupad Alap - Tanam

131. Which is an exception to the commonly used instruments used to accompany Dhrupad?
(A) Pakhawaj
(B) Rudra Veena
(C) Tabla
(D) Surbahar

132. Choose the most appropriate definition for 'Dadra'.
(A) A serious classical vocal form usually set in 12 beats.
(B) A string instrument typically played with a wooden bow.
(C) A rhythmic composition meant exclusively for Pakhawaj.
(D) A light vocal form in 6 beats with romantic/ seasonal themes.

133. Read the following statements and choose the correct option.
Statement I: Wajid Ali Shah composed many Thumris under the pen name 'Akhtarpiya'.
Statement II: 'Babul Mora Naihar Chhooto Jaye' is one of his most famous compositions.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

134. Identify the correct pair regarding Thumri styles.
(A) Purab Ang - A vocal style that originated in Punjab
(B) Bol Banav Thumri - Slow tempo for emotional expression
(C) Punjab Ang - A vocal style that originated in Banaras
(D) Bandish Ki Thumri - Slow tempo for strict Raga rules

135. Consider the following statements about 'Javali'.
I. It is a Carnatic musical form.
II. It is performed in a brisk, fast tempo.
III. The lyrics often deal with colloquial, earthly love and erotica.
IV. It strictly avoids any use of Ragamalika.
Which of the above statement(s) is/are correct?
(A) I, II, and III only
(B) II, III, and IV only
(C) I, III, and IV only
(D) I, II, III, and IV

136. A singer incorporates words like "Saa, Ni, Dha, Pa" rhythmically into a song's melody without using actual lyrics. This demonstrates the performance of:
(A) Sargam
(B) Tarana
(C) Bhajan
(D) Dhamaar

137. Which of the following statements about 'Kriti' form is incorrect?
(A) It forms the bulk of standard Carnatic concert repertoire.
(B) It was perfected by the Carnatic Trinity.
(C) It is entirely improvised and has no pre-composed sections.
(D) It can include complex Sangatis (melodic variations).

138. A performer plays a highly complex rhythmic piece on the Sitar, utilizing the "Zafar" technique involving difficult mizrab strokes. This represents the application of:
(A) Zafarkhani Gat
(B) Maseetkhani Gat
(C) Razakhani Gat
(D) Firozkhani Gat

139. The structure of the modern 'Khayal' asthai-antara format is primarily an effect of:
(A) Translating standard Carnatic Pallavi structures.
(B) The historical introduction of the classical Tabla.
(C) The banning of Sanskrit within the early royal courts.
(D) Simplifying the four-part Dhatu of Prabandh and Dhrupad.

140. Consider the following statements regarding 'Ragam Tanam Pallavi' (RTP).
I. It is the main item of a traditional Carnatic concert.
II. Ragam is an elaborate, unmetered improvisation.
III. Tanam is rhythmic improvisation without a fixed Tala cycle.
IV. Pallavi is a pre-composed line set to a complex Tala.
V. It completely avoids Kalpana Swaras.
Which of the above statement(s) is/are correct?

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(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

104. Identify the correct pair regarding ancient Prabandh components.
(A) Tena - Auspicious syllables derived from 'Tat' or 'Om'
(B) Paata - Syllables used as meaningless solfa notes
(C) Biruda - Rhythmic beats performed on percussion
(D) Svara - Eulogy of the patron or composer's name

105. Given below are two statements, one labelled as Assertion (A) and the other labelled as Reason (R).
Assertion (A): The 'Bol Baant' Thumri (Bandish Ki Thumri) is structurally closer to Chhota Khayal.
Reason (R): It is typically sung in medium to fast tempo and emphasizes rhythmic wordplay over drawn-out melodic elaboration.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

106. Which of the following statements about 'Hori' is incorrect?
(A) It strictly avoids descriptions of Radha and Krishna.
(B) It is traditionally associated with the festival of Holi.
(C) 'Dhamar-Hori' is a serious, classical rendition in Dhamar Tala.
(D) Light 'Hori' is often sung in Deepchandi or Keherwa.

107. The Razakhani Gat application represented an adaptation process where:
(A) Introducing extremely slow movements to the modern Sitar.
(B) Creating a composition strictly for the classical Tabla.
(C) Merging Carnatic Kritis with traditional Hindustani Ragas.
(D) Adapting fast rhythmic agility of vocal Taranas to strings.

108. The widespread integration of 'Sargam' into Khayal performances in the 20th century was largely an effect of:
(A) The influence of Carnatic music's Kalpana Swaras through musicians like Ustad Amir Khan and Pt. Ravi Shankar.
(B) The influence of Carnatic music's Kalpana Swaras through musicians like Ustad Amir Khan and Pt. Ravi Shankar.
(C) A decree by the royal courts.
(D) The invention of the microphone.

109. Which is an exception among the traditional Banis of Dhrupad?
(A) Gauhar
(B) Nauhar
(C) Qawwal Bacha
(D) Khandar

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110. Match the items in List I with the corresponding descriptions in List II.
List I: (Component of Prabandh)
P. Udgraha
Q. Melapaka
R. Dhruva
S. Abhoga
List II: (Modern Equivalent / Meaning)
1. Antara (Bridge)
2. Asthai (Main unchanging section)
3. Coda / Conclusion with composer's name
4. Introduction / Opening
(A) P-4, Q-1, R-2, S-3
(B) P-1, Q-2, R-3, S-4
(C) P-4, Q-2, R-1, S-3
(D) P-3, Q-4, R-2, S-1

111. What defines 'Bol-taan' in a Khayal performance?
(A) Executing rapid melodic patterns while weaving in the lyrics.
(B) Singing purely solfa notes such as Sa, Re, and Ga.
(C) Singing meaningless syllables like Nom Tom in the intro.
(D) Playing the Tabla solo at the climax of the performance.

112. Read the following statements and choose the correct option.
Statement I: 'Kajri' is primarily associated

with the Mirzapur and Banaras regions of Uttar Pradesh.
Statement II: It is typically sung during the spring season to celebrate the harvest.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

113. Identify the incorrect pair regarding popular artists and their genres.
(A) Malini Rajurkar - Tappa
(B) Swami Haridas - Ghazal
(C) Pt. Birju Maharaj - Kathak and Thumri
(D) Ustad Vilayat Khan - Sitar (Gat Kari)

114. A vocalist renders a fast-paced composition featuring words like "Tader daani", "Odani", and "Yali yali". This demonstrates the performance of:
(A) Tarana
(B) Chaturang
(C) Sargam Geet
(D) Bhajan

115. Consider the following statements about 'Tappa'.
I. It originated from the folk music of Punjab.
II. Shori Mian refined it into a semi-classical form.
III. It relies on slow, long sustained notes (Meend).
IV. The lyrics are usually in Punjabi or a mix of Punjabi and Braj.
Which of the above statement(s) is/are correct?
(A) I, II, and IV only
(B) I, II, and III only
(C) II, III, and IV only
(D) I, III, and IV only

116. Which is the most appropriate characteristic of 'Geet' in modern light music?
(A) Its strict avoidance of any modern musical instruments.
(B) Its traditional performance in the 12-beat Chautaal.
(C) Its use of extensive mathematical rhythmic improvisations.
(D) Its priority on lyrics and simple melodies over rigid rules.

117. Read the following statements and choose the correct option.
Statement I: The 'Maseetkhani Gat' traditionally begins on the 12th beat of Teental.
Statement II: The standard bol pattern is 'Dir da dir da ra da da ra'.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

118. Identify the correct pair regarding an artist and their prominent contribution.
(A) Amir Khusrau - Inventor of the Harmonium
(B) Mirza Ghalib - Renowned Ghazal poet
(C) Sadarang - Famous Dhrupad singer
(D) Bindadin Maharaj - Creator of the Sitar

119. A performer explicitly uses the techniques of Khatka, Murki, and Zamzama while singing a romantic text in Raga Desh. This is an application of:
(A) Dhrupad Ang
(B) Tanam
(C) Prabandh
(D) Thumri Ang

120. Consider the following statements about 'Bhajan'.
I. It is a devotional song.
II. It is bound by strict classical rules and complex Taals.
III. It often uses texts from poet-saints like Surdas and Kabir.
IV. Pt. D. V. Paluskar was famous for his classical Bhajan renditions.
V. It can be sung in chorus.
Which of the above statement(s) is/are correct?
(A) I, III, IV, and V only
(B) I, II, III, and IV only
(C) II, III, IV, and V only
(D) I, II, IV, and V only

121. Which of the following is an exception to the structural features of a 'Bada Khayal'?
(A) It is sung in Vilambit Laya.
(B) It features intricate Bol-alap.
(C) It concludes with a high-speed Tarana section.
(D) It typically contains an Asthai and Antara.

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122. What defines 'Jaati' in the context of Carnatic rhythm?
(A) Rhythmic patterns and syllables like Takita and Takadimi
(B) The systematic classification of different Melodic Ragas
(C) The melodic glides between different notes of a scale
(D) The lyrical content and poetic meaning of a Carnatic Kriti

123. Read the following statements and choose the correct option.
Statement I: Syama Sastri, Tyagaraja, and Muthuswami Dikshitar form the Trinity of Carnatic music.
Statement II: Their primary compositional output was the 'Javali'.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

124. Identify the incorrect pair regarding the meaning of terms.
(A) Asthai - The first part of a composition
(B) Laya - The melody or scale
(C) Antara - The second part of a composition
(D) Tala - The rhythmic cycle

125. Given below are two statements, one labelled as Assertion (A) and the other labelled as Reason (R).
Assertion (A): Lakshan Geets are incredibly useful for beginners learning Hindustani classical music.
Reason (R): The lyrics of a Lakshan Geet explicitly describe the grammatical rules, Vadi, Samvadi, and catching phrases (Pakad) of the Raga it is set in.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

126. Which of the following is an incorrect statement about 'Ghazal'?
(A) A rhyme scheme that usually follows the pattern AA, BA, CA, DA.
(B) A Matla that establishes the specific and unchanging rhyme pattern.
(C) A Maqta that contains the poet's unique Takhallus or pen name.
(D) A requirement that every Sher share the same theme and narrative.

127. The development of 'Thumri' in the 19th century was strongly connected to which performing art?
(A) Kathak
(B) Bharatanatyam
(C) Odissi
(D) Manipuri

128. An instrumentalist performs a Gat characterized by off-beat strokes and a lilting rhythm. It was named after Firoz Khan. This describes the application of:
(A) Maseetkhani Gat
(B) Firozkhani Gat
(C) Zafarkhani Gat
(D) Razakhani Gat

129. The evolution of 'Chaturang' represents an effect of:
(A) The desire to strictly separate different musical forms.
(B) A synthesis of lyrics, tarana, sargam, and drum syllables.
(C) The rejection of rhythmic syllables in classical music.
(D) The influence of Western choral music on vocal styles.

130. Match the items in List I with the corresponding descriptions in List II.
List I: (Hindustani Form)
P. Dhrupad
Q. Thumri
R. Tarana
S. Bhajan
List II: (Primary Aesthetic/Rasa)
1. Bhakti (Devotion)
2. Shringara (Romantic love)
3. Shanta / Veera (Peace / Heroism)
4. Adbhuta (Wonder / Virtuosity)
(A) P-3, Q-2, R-4, S-1
(B) P-1, Q-2, R-3, S-4
(C) P-3, Q-1, R-4, S-2
(D) P-2, Q-3, R-1, S-4

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151. Choose the most appropriate description for a 'Tillana'.
(A) A slow, emotional song emphasizing deep lyrical meaning.
(B) The introductory melodic section of a Carnatic Kriti.
(C) A Hindustani instrumental style played on the Sitar.
(D) A brisk rhythmic piece with jatis, swaras, and brief lyrics.

152. Read the following statements and choose the correct option.
Statement I: The 'Maseetkhani Gat' is also known as the 'Pachhimi Gat' (Western Gat).
Statement II: The 'Razakhani Gat' is also known as the 'Purbi Gat' (Eastern Gat).
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

153. Identify the correct pair regarding the structural sections of a Kriti.
(A) Pallavi - The rhythmic drum solo
(B) Charanam - The opening unmetered improvisation
(C) Anupallavi - The second, often higher-pitched section
(D) Sangati - The lyrical text

154. A performer begins a Sitar recital with a slow composition starting on the 12th beat, followed by a fast composition starting on the 7th beat. This demonstrates the application of:
(A) Maseetkhani followed by Razakhani Gat
(B) Razakhani followed by Maseetkhani Gat
(C) Zafarkhani followed by Firozkhani Gat
(D) Alap followed by Jod

155. Given below are two statements, one labelled as Assertion (A) and the other labelled as Reason (R).
Assertion (A): The 'Chaturang' is considered a test of a vocalist's all-round proficiency.
Reason (R): It requires the singer to flawlessly execute lyrics, Tarana syllables, Sargam, and complex Pakhawaj bols within a single composition.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

156. Which of the following statements about 'Dhamaar' is incorrect?
(A) Its use of the 14-beat Dhamar Tala for rhythm.
(B) Its lyrics that predominantly describe the Diwali festival.
(C) Its status as a robust and serious classical vocal form.
(D) Its use of the Pakhawaj for rhythmic percussion backing.

157. What is the fundamental characteristic of 'Sargam Geet'?
(A) Its focus on deep philosophical and devotional lyrics.
(B) Its performance without any defined rhythmic Tala cycle.
(C) Its use of only sol-fa syllables set to a rhythmic Tala.
(D) Its use of extensive Pakhawaj syllables for complexity.

158. The popularity of the 'Purab Ang Thumri' is primarily associated with which city?
(A) Pune
(B) Lahore
(C) Jaipur
(D) Banaras (Varanasi)

159. The emotional appeal of the 'Kajri' form is an effect of:
(A) Its depiction of the monsoon and the yearning of lovers.
(B) Its association with the dry and hot summer months.
(C) Its strict adherence to fast-paced martial drum rhythms.
(D) Its use of exclusively Persian poetry in its compositions.

160. Match the items in List I with the corresponding descriptions in List II.
List I: (Term)
P. Matla
Q. Maqta
R. Sher

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(A) I, II, III, and IV only
(B) II, III, IV, and V only
(C) I, III, IV, and V only
(D) I, II, IV, and V only

141. Which of the following is an exception to the traditional components of 'Prabandh'?
(A) Udgraha
(B) Melapaka
(C) Jod
(D) Dhruva

142. Choose the most appropriate characteristic of 'Nauhar Bani'.
(A) Its smooth, unhurried, and meend-heavy raga elaboration.
(B) Its forceful, vigorous, and fast-paced melodic delivery.
(C) Its exclusive use of Tarana syllables for improvisation.
(D) Its quick, jumping notes reflecting a playful character.

143. Read the following statements and choose the correct option.
Statement I: The Dagar family is traditionally associated with the Gauhar Bani.
Statement II: The Gundecha Brothers are contemporary exponents of the Dagar Vani style of Dhrupad.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

144. Identify the incorrect pair regarding an artist and their instrument/vocal style.
(A) Ustad Amir Khan - Khayal
(B) Wazir Khan - Flute
(C) Pt. Birju Maharaj - Kathak and Thumri
(D) Ustad Vilayat Khan - Sitar (Gat Kari)

145. Arrange the following in the correct chronological order from ancient to modern.
I. Khayal
II. Prabandh
III. Thumri
IV. Dhrupad
(A) II, IV, I, III
(B) II, I, IV, III
(C) IV, II, I, III
(D) I, II, IV, III

146. What fundamentally defines a 'Raagmala' painting or composition?
(A) A melody stringing together Ragas and their emotions.
(B) A composition that strictly adheres to a single Raga.
(C) A percussion-only solo performed by veteran masters.
(D) An ancient tuning mechanism used for string instruments.

147. Which of the following statements about Wajid Ali Shah is correct?
(A) He banned the performance of light Thumri in his court.
(B) He only patronized traditional and serious Dhrupad singers.
(C) He patronized arts and formalized the Lucknow Kathak style.
(D) He invented the Maseetkhani Gat during his royal reign.

148. A musician sings a composition featuring rapid vocal jumps and continuous, non-stop rolling taans in a regional dialect. This represents an application of:
(A) Dhrupad
(B) Trivat
(C) Sargam Geet
(D) Tappa

149. The introduction of 'Tappa' to the classical repertoire is an effect of the creative genius of:
(A) Miyan Tansen
(B) Sadarang
(C) Shori Mian
(D) Amir Khusrau

150. Which is an exception to the themes commonly found in a 'Bhajan'?
(A) Nirguna - Themes of the formless and infinite divine
(B) Shringara - Erotic romantic escapades in folk settings
(C) Saguna - Themes of a deity with form like Rama or Krishna
(D) Philosophical - Deep reflections on life and mortality

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structure.
(C) It allows for lighter Ragas like Bhairavi, Pilu, and Pahadi.
(D) Keherwa and Dadra are commonly used Talas.

77. The term 'Bol Banav' in Thumri refers to:
(A) Creating rhythmic variations with meaningless vocal syllables.
(B) Dividing the composition into strict mathematical segments.
(C) Expressing word meaning through varied melodic variations.
(D) Singing the solfa notes of the composition in fast tempo.

78. A sudden increase in tempo transitioning into rhythmic syllables (Nom, Tom) at the end of a Bada Khayal performance is an application of:
(A) Switching to a Dhrupad Aalap.
(B) Performing a Javali.
(C) Playing a Maseetkhani Gat.
(D) Adding a Tarana to conclude the presentation.

79. The distinct jumping notes and rapid phrasing of Tappa singing are an effect of:
(A) The folk music of camel riders in the Northwest region.
(B) Imitating the playing style of the classical Shehnai.
(C) The translation of Sanskrit verses into Braj Bhasha.
(D) Adherence to the rules of ancient Samavedic chanting.

80. Match the items in List I with the corresponding descriptions in List II.
List I: (Tala)
P. Chautaal
Q. Jhaptal
R. Deepchandi
S. Dadra
List II: (Typically Associated Form)
1. Saadra
2. Thumri
3. Light semi-classical
4. Dhrupad
(A) P-4, Q-1, R-2, S-3
(B) P-1, Q-4, R-3, S-2
(C) P-4, Q-2, R-1, S-3
(D) P-2, Q-1, R-4, S-3

81. Which is an exception to the structural components of 'Chaturang'?
(A) Khayal lyrics
(B) Alapana
(C) Sargam
(D) Tarana syllables

82. Choose the most appropriate definition for 'Firozkhani Gat'.
(A) A Sitar composition using syncopation and medium tempo.
(B) A slow instrumental composition set in 14 beats.
(C) A vocal form similar to the light classical Thumri.
(D) A rhythmic cycle used exclusively in Dhrupad music.

83. Read the following statements and choose the correct option.
Statement I: The 'Nom-Tom' Aalap is a characteristic introductory feature of traditional Dhrupad performances.
Statement II: The Khayal style completely abandoned the concept of Aalap.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

84. Identify the correct pair regarding light music forms.
(A) Bhajan - Fast rhythmic syllables without meaning
(B) Geet - Strict adherence to ancient Prabandh Dhatus
(C) Qawwali - Carnatic instrumental solo
(D) Ghazal - Urdu/Persian poetry with Matla and Maqta

85. Consider the following statements about 'Tillana'.
I. It is a lively, rhythmic form in Carnatic music.
II. It uses jatis (rhythmic syllables) interspersed with Swaras and a few lines of Sahitya (lyrics).
III. It is typically performed at the very beginning of a concert.

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S. Takhallus

List II: (Description)

1. A single couplet in a Ghazal
2. The pen name of the poet
3. The opening couplet of a Ghazal
4. The concluding couplet of a Ghazal

(A) P-3, Q-4, R-1, S-2
(B) P-4, Q-3, R-2, S-1
(C) P-3, Q-1, R-4, S-2
(D) P-1, Q-2, R-3, S-4

161. Which is an exception to the primary languages used in classical and semi-classical Hindustani compositions?
(A) Braj Bhasha
(B) Malayalam
(C) Awadhi
(D) Bhojpuri

162. Choose the most appropriate definition of 'Kriti' in Carnatic music.
(A) A developed composition with Pallavi, Anupallavi, and Charanam
(B) A simple folk song depicting daily village life
(C) A rhythmic pattern played on the classical Mridangam
(D) An improvised melodic scale used for exploration

163. Read the following statements and choose the correct option.
Statement I: 'Chaiti' is a seasonal song sung during the Hindu month of Chaitra.
Statement II: It usually features the word 'Rama' as a recurring motif.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

164. Identify the incorrect pair regarding musical genres and their typical tempo.
(A) Bada Khayal - Vilambit (Slow)
(B) Chhota Khayal - Drut (Fast)
(C) Tarana - Drut (Fast)
(D) Thumri (Bol Banav) - Drut (Fast)

165. Consider the following statements about the Carnatic 'Javali'.
I. It is lighter than a Kriti.
II. It is characterized by catchy melodies and a fast tempo.
III. It frequently deals with romantic or erotic themes.
IV. It is the heaviest and most serious piece in a concert.
Which of the above statement(s) is/are correct?
(A) I, II, and III only
(B) II, III, and IV only
(C) I, III, and IV only
(D) I, II, III, and IV

166. A singer concludes a Bada Khayal and immediately launches into a fast-paced composition using syllables like 'Odani', 'Tader', and 'Daani'. This demonstrates the performance of:
(A) A Javali
(B) A Tarana
(C) A Dhrupad
(D) A Maseetkhani Gat

167. Which of the following statements about 'Saadra' is incorrect?
(A) Its traditional performance in the 10-beat Jhaptal.
(B) Its status as a variant of the classical Dhrupad style.
(C) Its maintenance of a medium tempo or Madhya Laya.
(D) Its complete reliance on rapid Murkis and vocal Khatkas.

168. An artist applies 'Meend' extensively while singing an ancient text in Chautaal, strictly avoiding any fast, jerky ornamentation. This is an application of:
(A) Dhrupad
(B) Tappa
(C) Thumri
(D) Ghazal

169. The intricate and fast 'Taans' in Khayal singing developed as an effect of:
(A) The translation of ancient Persian texts into Hindi.
(B) The desire to simplify complex music for the masses.
(C) Vocalists imitating the fast techniques of Veena and Rabab.
(D) A strict adherence to the early Natya Shastra

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207. The creation of the 'Zafarkhani Gat' represents an application of:
(A) Complex mizrab
(B) Slowing down the tempo to match Dhrupad.
(C) Adapting vocal Taranas to the flute.
(D) Creating a form specifically for the Tabla.

208. The widespread popularity of the 'Ghazal' in the 20th century was an effect of:
(A) The strict enforcement of classical rules by modern music schools.
(B) Rise of mass media
(C) The banning of Thumri.
(D) The complete loss of classical Khayal traditions.

209. Which is an exception to the characteristics of the 'Dhrupad' style?
(A) Its strict adherence to the purity of the Raga.
(B) Its reliance on fast, continuous Murkis and Khatkas.
(C) Its extensive use of the Meend and Gamak glides.
(D) Its serious and predominantly devotional temperament.

210. Match the items in List I with the corresponding descriptions in List II.
List I: (Term)
P. Sargam Geet
Q. Lakshan Geet
R. Tarana
S. Trivat
List II: (Definition)
1. A composition defining the rules of a Raga.
2. A composition using only sol-fa syllables.
3. A composition combining lyrics, sargam, and tarana bols.
4. A fast composition using meaningless syllables.
(A) P-2, Q-1, R-4, S-3
(B) P-1, Q-2, R-3, S-4
(C) P-4, Q-3, R-2, S-1
(D) P-2, Q-1, R-3, S-4

211. What fundamentally distinguishes 'Kajri' from 'Chaiti'?
(A) Kajri is an instrumental form, Chaiti is vocal.
(B) Kajri uses Chautaal, Chaiti uses Teental.
(C) Monsoon/Spring
(D) Kajri is Carnatic, Chaiti is Hindustani.

212. Read the following statements and choose the correct option.
Statement I: The 'Pallavi' in RTP is a highly structured, pre-composed line of melody and text.
Statement II: The Pallavi relies heavily on rhythmic variations such as Anuloma and Pratiloma.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

213. Identify the incorrect pair regarding the components of a 'Trivat'.
(A) Component 1 - Poetic Lyrics
(B) Component 2 - Tarana Syllables
(C) Component 3 - Sargam (Solfa notes)
(D) Component 4 - Pakhawaj Bols

214. A vocalist renders a Khayal, then abruptly switches to a section filled purely with drum syllables like "Dha Kit Tak Dhum". This is an application of incorporating:
(A) Sargam
(B) Pakhawaj Bols
(C) Alapana
(D) Javali

215. Consider the following statements about 'Dhamaar'.
I. It is primarily sung during the Holi festival season.
II. It is set to a 14-beat rhythm.
III. It features descriptions of Radha and Krishna.
IV. It strictly avoids any rhythmic interplay (Laya-baant).
Which of the above statement(s) is/are correct?
(A) I, II, and III only
(B) II, III, and IV only
(C) I, III, and IV only
(D) I, II, III, and IV

216. Which is the most appropriate characteristic of 'Tappa'?
(A) Jumping rolling taans
(B) It relies on slow, elongated meends.
(C) It is sung exclusively in Chautaal.

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(B) The early standardization by Purandara Dasa alone.
(C) The collective works of Tyagaraja, Dikshitar, and Sastri.
(D) The royal patronage of the Nawab Wajid Ali Shah.

180. Match the items in List I with the corresponding descriptions in List II.
List I: (Musical Element/Concept)
P. Bol Banav
Q. Nom Tom Alap
R. Sher and Maqta
S. Pallavi
List II: (Associated Form/Genre)
1. Dhrupad
2. Thumri
3. Carnatic Music
4. Ghazal
(A) P-2, Q-1, R-4, S-3
(B) P-1, Q-2, R-3, S-4
(C) P-4, Q-3, R-2, S-1
(D) P-2, Q-4, R-1, S-3

181. Which is an exception to the traditional styles of Thumri?
(A) Lucknow Ang
(B) Banaras Ang
(C) Carnatic Ang
(D) Punjab Ang

182. Choose the most appropriate characteristic of 'Tanam'.
(A) A piece sung with deep, poetic and philosophical lyrics.
(B) Rhythmic improvisation performed without a fixed Tala cycle.
(C) A composition using a strict and unchanging 16-beat cycle.
(D) A melodic form that is only performed on the bamboo flute.

183. Read the following statements and choose the correct option.
Statement I: 'Bhajan' singing allows for minor deviations from strict Raga grammar to enhance devotional feeling.
Statement II: 'Dhrupad' allows for similar deviations to entertain the audience.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

184. Identify the incorrect pair regarding the origin/association of instrumental Gats.
(A) Zafar Bahadur Shah
(B) Maseetkhani Gat - Maseet Sen
(C) Razakhani Gat - Ghulam Raza Khan
(D) Firozkhani Gat - Firoz Khan

185. Consider the following statements about the 'Banis' of Dhrupad.
I. Gauhar Bani emphasizes meend and a smooth flow.
II. Khandar Bani is known for forceful and heavy voice projection.
III. Dagar Bani is famous for its intricate Taans.
IV. Nauhar Bani features quick, jumping movements.
Which of the above statement(s) is/are correct?
(A) I, II, and IV only
(B) I, II, and III only
(C) II, III, and IV only
(D) I, III, and IV only

186. A vocalist is performing a light-classical piece detailing the story of Radha and Krishna playing with colors. The rhythm is set to Deepchandi. This is an application of:
(A) Light Hori
(B) Dhamar-Hori
(C) Chaturang
(D) Tappa

187. Which of the following statements about 'Tappa' is incorrect?
(A) It relies on fast, rolling, and continuous vocal taans.
(B) The poet Shori Mian is credited with its refinement.
(C) It heavily utilizes the Murki and Khatka ornamentations.
(D) It is traditionally sung in extremely slow Vilambit Laya.

188. A musician sings a composition stating "Aroha Ni Sa Ga Ma Dha Ni Sa, Avaroha Sa Ni Dha Ma Ga Re Sa". This demonstrates the concept of:
(A) Lakshan Geet
(B) Sargam Geet
(C) Raagmala

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(D) Tarana

189. The evolution of the 'Thumri' style was strongly influenced by an effect of:
(A) The desire to recreate ancient Sama Veda ritual chants.
(B) The translation and adaptation of Persian court poetry.
(C) The need to accompany the expressive Abhinaya of Kathak.
(D) The standardization of the harmonium in modern music.

190. Consider the following statements regarding Wajid Ali Shah.
I. He was a major patron of Thumri.
II. He composed under the pen name 'Akhtarpiya'.
III. He contributed to the Lucknow Gharana of Kathak.
IV. He wrote famous Bhajans dedicated to Shiva.
V. His court was famous for purely instrumental Dhrupad.
Which of the above statement(s) is/are correct?
(A) I, II, and III only
(B) I, II, IV, and V only
(C) II, III, and IV only
(D) I, III, IV, and V only

191. Which is an exception among the parts of a Carnatic 'Kriti'?
(A) Abhoga
(B) Pallavi
(C) Anupallavi
(D) Charanam

192. Choose the most appropriate definition of 'Jaati' in Carnatic music.
(A) The fundamental melodic scale used in Carnatic music.
(B) Rhythmic syllables used to delineate the time cycle.
(C) A specific type of string instrument like the Veena.
(D) A devotional poem dedicated to a specific South Indian deity.

193. Read the following statements and choose the correct option.
Statement I: 'Tarana' syllables are completely devoid of any historical or linguistic meaning.
Statement II: Many scholars argue that Tarana syllables are derived from Persian words or mystic Sufi chants.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

194. Identify the incorrect pair regarding the primary tempo of instrumental Gats.
(A) Firozkhani - Ati Vilambit (Extremely slow)
(B) Maseetkhani - Vilambit
(C) Razakhani - Drut
(D) Zafarkhani - Madhya/Drut

195. Arrange the following parts of a traditional Bada Khayal performance in chronological order.
I. Bol-baant / Bol-taan
II. Asthai
III. Fast Taans
IV. Short introductory Alap
(A) IV, II, I, III
(B) II, IV, I, III
(C) IV, I, II, III
(D) I, II, III, IV

196. What is the defining characteristic of the 'Punjab Ang' of Thumri?
(A) It relies on slow meends without any fast ornamentation.
(B) It is a vocal style that is exclusively sung by men.
(C) It only uses the harmonium for melodic accompaniment.
(D) It uses intricate, fast Murkis influenced by Tappa.

197. Which of the following statements about 'Geet' is correct?
(A) Its strict adherence to all classical rules of Raga.
(B) Its synonymity with the ancient Dhrupad vocal style.
(C) Its priority on emotional delivery over classical rigidity.
(D) Its status as an instrumental-only classical form.

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198. An artist sings a poetic text detailing the Vadi, Samvadi, and Pakad of Raga Bhairav. This demonstrates an application of:
(A) Sargam Geet
(B) Lakshan Geet
(C) Chaturang
(D) Trivat

199. The distinct syncopated rhythm of the 'Firozkhani Gat' is an effect of:
(A) Mimicking the rhythmic sound of camel hoofs in the desert.
(B) The direct influence of Western jazz on Indian rhythm.
(C) The simplification of the traditional Maseetkhani Gat.
(D) Adapting the Laya-baant of Dhrupad to the classical Sitar.

200. Match the items in List I with the corresponding descriptions in List II.
List I: (Artist)
P. Bade Ghulam Ali Khan
Q. M. Balamuralikrishna
R. Swami Haridas
S. Siddheshwari Devi
List II: (Associated Genre)
1. Thumri / Dadra
2. Khayal / Thumri
3. Carnatic Vocal (Tillana composer)
4. Dhrupad
(A) P-2, Q-3, R-4, S-1
(B) P-1, Q-2, R-3, S-4
(C) P-4, Q-1, R-2, S-3
(D) P-3, Q-4, R-1, S-2

201. Which is an exception to the elements found in a 'Chaturang'?
(A) Khayal lyrics
(B) Tarana bols
(C) Thumri Bol-banav
(D) Sargam

202. Choose the most appropriate description of a 'Javali'.
(A) Fast Carnatic song with romantic or erotic lyrics.
(B) A serious, unmetered improvisation in Carnatic music.
(C) A slow Hindustani composition traditionally in 14 beats.
(D) A specific rhythmic cycle consisting of 10 beats total.

203. Read the following statements and choose the correct option.
Statement I: The 'Maseetkhani Gat' begins on the 12th beat of Teental.
Statement II: The 'Maseetkhani Gat' was heavily influenced by the Dhrupad style of singing.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

204. Identify the incorrect pair regarding the Carnatic Trinity.
(A) Tyagaraja - Telugu compositions
(B) Purandara Dasa
(C) Muthuswami Dikshitar - Sanskrit compositions
(D) Syama Sastri - Complex rhythmic structures

205. Given below are two statements, one labelled as Assertion (A) and the other labelled as Reason (R).
Assertion (A): The 'Raagmala' is a unique compositional form where the melody shifts through various Ragas.
Reason (R): The purpose of Raagmala is to display the artist's skill in seamlessly transitioning between different Ragas without losing aesthetic appeal.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

206. Which of the following statements about 'Bhajan' is incorrect?
(A) It is inherently devotional.
(B) It can be sung in lighter Ragas like Pahadi and Mand.
(C) Famous saint-poets like Kabir and Meera Bai are its primary lyricists.
(D) It is always performed without any percussion.

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(A) Persian poetry
(B) Tarana syllables
(C) Pakhawaj bols
(D) It contains four distinct elements.

227. A musician plays a fast instrumental piece with off-beat strokes, characteristic of Firoz Khan's style. This is an application of:
(A) Maseetkhani Gat
(B) Razakhani Gat
(C) Firozkhani Gat
(D) Zafarkhani Gat

228. The shift from Dhrupad to Khayal in the Mughal courts was largely an effect of:
(A) The invention of the Tabla.
(B) The banning of the Pakhawaj.
(C) A sudden loss of all Dhrupad texts.
(D) Preference for more flexible

229. Consider the following statements about 'Bhajan'.
I. It is purely an instrumental form.
II. It prioritizes devotion and emotion.
III. It can be sung in choral formats.
IV. Meera Bai is a prominent historical figure associated with it.
Which of the above statement(s) is/are correct?
(A) I, II, and III only
(B) II, III, and IV only
(C) I, III, and IV only
(D) I, II, III, and IV

230. Match the items in List I with the corresponding descriptions in List II.
List I: (Form)
P. Tarana
Q. Sargam Geet
R. Lakshan Geet
S. Chaturang
List II: (Key Identifying Feature)
1. Four distinct musical elements
2. Meaningless syllables (Nom, Tom)
3. Grammatical description of Raga
4. Purely sol-fa syllables
(A) P-2, Q-4, R-3, S-1
(B) P-1, Q-2, R-3, S-4
(C) P-4, Q-3, R-2, S-1
(D) P-3, Q-1, R-4, S-2

231. Which is an exception to the commonly used Talas in 'Bada Khayal'?
(A) Ektaal
(B) Jhoomra
(C) Tilwada
(D) Dadra

232. Choose the most appropriate description of the 'Asthai' in a composition.
(A) Foundational
(B) The second, higher-pitched section.
(C) The unmetered introductory improvisation.
(D) The concluding rhythmic climax.

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233. Read the following statements and choose the correct option.
Statement I: The 'Maseetkhani Gat' traditionally played in a slow tempo (Vilambit).
Statement II: The 'Razakhani Gat' traditionally played in a fast tempo (Drut).
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

234. Identify the incorrect pair of a light classical form and its traditional theme.
(A) Bhajan - Martial
(B) Hori - Colors, spring, and Radha-Krishna
(C) Chaiti - Lord Rama and the Chaitra month
(D) Kajri - Monsoon and longing

235. Consider the following statements about 'Ragam Tanam Pallavi'.
I. It allows the artist maximum creative freedom.
II. The Pallavi is a highly structured, pre-composed line.
III. Tanam involves rhythmic improvisation.
IV. It is completely independent of any Tala cycle throughout the entire performance.
Which of the above statement(s) is/are correct?
(A) I, II, and III only
(B) II, III, and IV only
(C) I, III, and IV only
(D) I, II, III, and IV

236. A vocalist explicitly sings "Sa Re Ga Ma Pa Dha Ni" in a rhythmic pattern as a core part of the performance. This represents the application of:
(A) Tarana

(D) It originated in the royal courts of South India.

217. Read the following statements and choose the correct option.
Statement I: Wajid Ali Shah was instrumental in developing the Lucknow Ang of Thumri.
Statement II: The Lucknow Ang is heavily focused on emotional 'Bol Banav' rather than dance-oriented 'Bol Baant'.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

218. Identify the correct pair regarding vocal forms and their themes.
(A) Rama/Chaitra
(B) Kajri - Description of the Holi festival
(C) Hori - Description of the monsoon season
(D) Ghazal - Devotional praise of deities

219. A performer explicitly weaves the name of the Raga and its catching phrase (Pakad) into the lyrics of the composition. This represents the application of:
(A) Tarana
(B) Javali
(C) Maseetkhani Gat
(D) Lakshan Geet

220. Consider the following statements regarding the Carnatic 'Tillana'.
I. It is heavily rhythm-oriented.
II. It uses jatis (rhythmic syllables).
III. It typically contains a brief section of Sahitya (lyrics).
IV. It is usually performed at the end of a concert.
V. It is structurally similar to the Hindustani Tarana.
Which of the above statement(s) is/are correct?
(A) I, II, III, and IV only
(B) II, III, IV, and V only
(C) I, III, IV, and V only
(D) I, II, III, IV, and V

221. Which is an exception to the primary characteristics of the 'Khandar Bani'?
(A) Vigorous voice production
(B) Forceful Gamaks
(C) Delicate Murkis
(D) Robust architectural development

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222. Choose the most appropriate definition of 'Tanam' in RTP.
(A) Pre-composed lyrics of a Carnatic composition.
(B) The final concluding drum solo in a performance.
(C) A light romantic song emphasizing simple melody.
(D) Rhythmic improvisation without a fixed Tala cycle.

223. Read the following statements and choose the correct option.
Statement I: The 'Sanchari' is the third section of a traditional Dhrupad composition.
Statement II: It generally spans the middle and lower octaves.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

224. Identify the incorrect pair regarding the linguistic forms of compositions.
(A) Tappa - Punjabi
(B) Dhrupad - Bengali
(C) Ghazal - Urdu/Persian
(D) Javali - Telugu/Kannada

225. Given below are two statements, one labelled as Assertion (A) and the other labelled as Reason (R).
Assertion (A): The 'Purab Ang' Thumri heavily emphasizes 'Bol Banav' (melodic emotional elaboration).
Reason (R): The 'Purab Ang' developed in regions like Banaras where the focus was on deep emotional expression of words rather than fast, dance-oriented rhythms.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

226. Which of the following statements about 'Chaturang' is incorrect?

248. A performer executes rapid, continuous, and rolling vocal variations characteristic of the folk music of camel drivers. This demonstrates an application of:
(A) Tappa
(B) Dhrupad
(C) Bhajan
(D) Ghazal

249. The widespread adoption of 'Thumri' into the classical concert repertoire was strongly influenced by an effect of:
(A) The total loss of all Khayal compositions.
(B) The banning of all other musical forms by the British.
(C) decline of courts
(D) The invention of the microphone.

250. Choose the most appropriate summary of the 'Tarana' form.
(A) fast vocal meaningless
(B) A slow, philosophical song detailing ancient texts.
(C) An instrumental piece characterized by off-beat strokes.
(D) A highly structured text describing the rules of a Raga.

Direction : Please read the following source carefully.

In an academic evaluation of ancient vocal compositions and their subsequent development, a musicologist focuses on the structural transition from early forms to established classical frameworks. The study traces the origin and development of Prabandh, noting how its structural elements laid the groundwork for later classical presentations. As the musical tradition evolved, the robust and structured presentation of Dhrupad emerged, becoming a central focus for popular artists in the field of vocal compositions. The presentation of Dhrupad is characterized by its distinct architectural framework. Following this, the academic scenario highlights the development of Dhamaar, a compositional form often associated with rhythmic complexity and distinct seasonal thematic presentations. Furthermore, the analysis examines Saadra, situating it within the continuum of these vocal compositions. By studying the origin, development, and presentation of Prabandh, Dhrupad, Dhamaar, and Saadra, the researchers illustrate how these foundational structures continue to influence the presentation methods utilized by popular artists today. The transition among these specific compositional forms reflects a continuous evolution in the field, moving from rigid ancient frameworks to nuanced classical performances, entirely driven by the intricate development of vocal presentation techniques and methods.

Based on the above source, attempt the following five questions.

251. Which compositional form is explicitly described as having a robust and structured presentation?
(A) Prabandh
(B) Dhrupad
(C) Dhamaar
(D) Saadra

252. According to the source, the structural elements of Prabandh laid the groundwork for what?
(A) Later classical presentations
(B) Spontaneous contemporary improvisations
(C) Purely instrumental architectures
(D) Unstructured modern performances

253. The compositional form of Dhamaar is associated with rhythmic complexity and what other characteristic?
(A) Rapid articulation of rhythmic syllables
(B) Lyrical simplicity and devotional themes
(C) Distinct seasonal thematic presentations
(D) Deliberate slow-paced structural development

254. What drives the transition moving from rigid ancient frameworks to nuanced classical performances?
(A) The gradual and systematic introduction of distinct string instruments
(B) The total and complete elimination of seasonal thematic elements
(C) The rapid and widespread popularization of Light Music presentations
(D) Vocal presentation techniques and methods

255. Which compositional form is examined alongside Prabandh, Dhrupad, and Dhamaar in the discussed continuum?
(A) Tarana
(B) Tappa

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(B) Sargam
(C) Dhamaar
(D) Ghazal

237. Which of the following statements about 'Geet' is incorrect?
(A) It emphasizes melody and lyrics.
(B) It does not strictly follow heavy classical Raga grammar.
(C) mathematical variations
(D) It is a popular form of light music.

238. An artist plays an intricate Sitar composition characterized by complex Mizrab strokes developed by Ustad Zafar Khan. This is an application of:
(A) Firozkhani Gat
(B) Razakhani Gat
(C) Maseetkhani Gat
(D) Zafarkhani Gat

239. The evolution of the 'Bol-taan' technique in Khayal is an effect of:
(A) agile/lyrics
(B) The loss of traditional Pakhawaj players.
(C) Strict adherence to ancient Prabandh rules.
(D) The introduction of the harmonium.

240. Consider the following statements regarding 'Prabandh'.
I. It is an ancient, highly structured compositional form.
II. It consists of Dhatus and Angas.
III. Udgraha and Dhruva are two of its Dhatus.
IV. It forms the structural foundation for later forms like Dhrupad.
V. It is currently the most popular concert form.
Which of the above statement(s) is/are correct?
(A) I, II, III, and IV only
(B) I, II, IV, and V only
(C) II, III, IV, and V only
(D) I, III, IV, and V only

241. Which is an exception among the traditional components (Angas) of a Prabandh?
(A) Svara
(B) Khayal
(C) Paata
(D) Biruda

242. Choose the most appropriate characteristic of the 'Dagar Bani'.
(A) Deep pure Alap
(B) Extensive and complex Taans
(C) Forceful and robust delivery
(D) Quick, jumping rhythmic patterns

243. Read the following statements and choose the correct option.
Statement I: The 'Kriti' is the predominant compositional form in modern Carnatic music concerts.
Statement II: It typically consists of Pallavi, Anupallavi, and Charanam.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

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244. Identify the incorrect pair regarding the meaning of Ghazal terms.
(A) Sher - A couplet
(B) Matla - The first couplet
(C) Maqta - The final couplet with the pen name
(D) Takhallus - Cycle

245. Arrange the following in the correct chronological order.
I. Charanam
II. Pallavi
III. Anupallavi
(A) II, III, I
(B) I, II, III
(C) III, II, I
(D) II, I, III

246. What defines the 'Antara' in a Hindustani composition?
(A) The first foundational line
(B) second section
(C) The concluding rhythmic cadence
(D) The unmetered introduction

247. Which of the following statements about 'Javali' is correct?
(A) It strictly avoids romantic or erotic themes.
(B) It is synonymous with the Hindustani Dhrupad.
(C) It is an instrumental-only composition.
(D) fast-paced

guidelines.

170. Consider the following statements regarding the 'Ghazal'.
I. It consists of rhyming couplets (Sher).
II. It shares the exact same meter throughout the poem.
III. Mirza Ghalib is a legendary Ghazal poet.
IV. Mehdi Hassan popularized the classical style of Ghazal singing.
V. Ghazals strictly prohibit themes of romantic love.
Which of the above statement(s) is/are correct?
(A) I, II, III, and IV only
(B) II, III, IV, and V only
(C) I, III, IV, and V only
(D) I, II, IV, and V only

171. Which is an exception to the structural features of a 'Trivat'?
(A) Sargam - Traditional solfa syllables
(B) Tarana - Melodic meaningless syllables
(C) Pakhawaj Bols - Rhythmic drum syllables
(D) Alapana - Unmetered melodic improvisation

172. Choose the most appropriate description for a 'Lakshan Geet'.
(A) A song describing the physical beauty of a Hindu deity.
(B) A song whose lyrics outline the theoretical rules of a Raga.
(C) A song consisting only of rhythmic drum percussion syllables.
(D) A seasonal song traditionally performed during the spring.

173. Read the following statements and choose the correct option.
Statement I: The 'Maseetkhani Gat' features a specific stroke pattern (Mizrab bol) starting on the 12th beat.
Statement II: The 'Razakhani Gat' does not have a fixed starting beat and focuses on fast, varied rhythmic patterns.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

174. Identify the correct pair of a famous artist and their primary genre.
(A) Ustad Faiyaz Khan - Tappa
(B) Pt. Nikhil Banerjee - Dhrupad Vocal
(C) M.S. Subbulakshmi - Qawwali
(D) Girija Devi - Thumri and Chaiti

175. Given below are two statements, one labelled as Assertion (A) and the other labelled as Reason (R).
Assertion (A): The 'Chaturang' form is relatively rare in modern Hindustani classical concerts.
Reason (R): It requires a high level of mastery over four distinct musical elements (Lyrics, Sargam, Tarana, Pakhawaj bols), making it difficult to compose and execute flawlessly.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

176. Which of the following statements about 'Javali' is incorrect?
(A) It is a Carnatic form.
(B) It is the exact equivalent of the Hindustani Dhrupad.
(C) It often deals with the theme of Nayaka-Nayika (lover and beloved).
(D) It is typically sung in a medium to fast tempo.

177. The term 'Prabandh' literally translates to:
(A) Unbound or free
(B) Well-bound or structured
(C) Fast-moving
(D) Devotional offering

178. A performer plays a Sitar composition in Drut Teental, utilizing rapid 'Dir Dir' strokes and complex rhythmic variations. This demonstrates the application of:
(A) Razakhani Gat
(B) Maseetkhani Gat
(C) Dhrupad Alap
(D) Jod

179. The prominence of the 'Kriti' form in Carnatic music is largely an effect of the contributions of:
(A) The medieval contributions of the poet Amir Khusrau.

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(C) Saadra
(D) Chaturang

Direction : Please read the following source carefully.

During a university symposium focusing on the development and presentation of varied vocal compositions, students examine a specific category of forms. The central case study involves the intricate presentation of Kheyaal, a major compositional form that dominates the modern classical stage. The scholars analyze the origin and development of Kheyaal alongside Tarana, noting how their presentation styles contrast yet complement each other. The curriculum also requires a detailed structural analysis of Trivat and Chaturang, forms that integrate multiple musical components into a single cohesive presentation. Furthermore, the academic workshop introduces Sargam Geet and Lakshan Geet to the students. The presentation of Sargam Geet emphasizes the notation and melodic structure, whereas Lakshan Geet focuses on defining the theoretical characteristics of a melody. The session concludes with a discussion on the presentation of Raagmaala, a complex vocal composition that seamlessly weaves multiple melodies together. Popular artists in the field of the aforementioned forms frequently utilize these varied structures to demonstrate both technical prowess and conceptual depth. The continuous development of Kheyaal, Tarana, Trivat, Chaturang, Sargam Geet, Lakshan Geet, and Raagmaala highlights a dynamic shift in vocal presentations over time.

Based on the above source, attempt the following five questions.

256. Which compositional form is noted as dominating the modern classical stage?
(A) Lakshan Geet
(B) Kheyaal
(C) Tarana
(D) Trivat

257. Trivat and Chaturang are described as forms that integrate multiple musical components into what?
(A) Distinct seasonal performances
(B) An entirely improvised structure
(C) A theoretical melodic definition
(D) A single cohesive presentation

258. The presentation of Sargam Geet primarily emphasizes which elements?
(A) Notation and melodic structure
(B) Theoretical characteristics of a melody
(C) Rhythmic complexity and thematic phrasing
(D) Rapid vocal jumps and articulations

259. Lakshan Geet specifically focuses on defining what aspect?
(A) The integration of four musical components
(B) The notation structure of rhythmic cycles
(C) The theoretical characteristics of a melody
(D) The seamless weaving of multiple melodies

260. Which complex vocal composition seamlessly weaves multiple melodies together?
(A) Raagmaala
(B) The complex Kheyaal structure
(C) The intricate Tarana form
(D) The structured Trivat form

Direction : Please read the following source carefully.

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An ethnomusicology research project investigates the origin, development, and presentation of emotionally expressive vocal compositions. The study begins by documenting the presentation of Thumri and Dadra, two closely related forms known for their lyrical and emotive focus. Popular artists in the field of these abovesaid forms often manipulate tempo and phrasing to heighten the emotional delivery during their presentation. The researchers then transition to analyzing the origin and development of Tappa, a compositional form characterized by rapid, intricate, and bouncing melodic patterns. Additionally, the academic case study emphasizes the seasonal and regional significance of specific vocal compositions. It examines the presentation of Hori, which is traditionally linked to festive spring themes, alongside Kajri and Chaiti, forms that reflect distinct seasonal and cultural origins. The development of Hori, Kajri, and Chaiti showcases how environmental themes are integrated into vocal presentations. By evaluating Thumri, Dadra, Tappa, Hori, Kajri, and Chaiti, the researchers formulate a comprehensive framework explaining the development of these highly specialized forms. The presentation methods adopted by popular artists for these compositions significantly differ from those used

(A) Innovative presentation methodologies
(B) The absolute and total rejection of ancient frameworks
(C) The exclusive and singular use of string instruments
(D) The complete separation of lyrical and musical elements

Direction : Please read the following source carefully.

A specialized academic journal publishes a comprehensive case study evaluating the structural complexity involved in the presentation of highly specific vocal compositions. The researchers critically analyze the origin, development, and presentation of Chaturang and Tarana, focusing on their rhythmic syllables and structural segmentation. The study asserts that the presentation of Chaturang requires simultaneous mastery of four distinct musical components, making it a demanding vocal composition. Conversely, the development of Tarana relies heavily on the rapid articulation of rhythmic syllables. The journal also expands its inquiry to include the presentation of Tappa and Chaiti. The researchers document the origin and development of Tappa, emphasizing its intricate, fast-paced vocal jumps. In contrast, the presentation of Chaiti is analyzed in the context of its specific seasonal development and thematic expression. Popular artists in the field of the abovesaid forms routinely select Chaturang, Tarana, Tappa, and Chaiti to demonstrate contrasting aspects of vocal proficiency. The systematic evaluation of the origin, development, and presentation of these varied vocal compositions highlights the immense technical diversity present within the academic musical syllabus.

Based on the above source, attempt the following five questions.

291. The presentation of Chaturang requires the simultaneous mastery of how many distinct musical components?
(A) Two
(B) Three
(C) Four
(D) Five

292. According to the study, the development of Tarana relies heavily on what?
(A) The rapid articulation of rhythmic syllables
(B) The slow and deliberate structural development
(C) The theoretical definition of a melody
(D) The subtle expansion of melodic boundaries

293. Tappa is emphasized in the academic journal for its origin and development related to what characteristic?
(A) Slow, steady lyrical progression
(B) Integration of four musical components
(C) Seamless weaving of multiple melodies
(D) Intricate, fast-paced vocal jumps

294. The presentation of Chaiti is analyzed in the context of specific thematic expression and what else?
(A) Rapid stroke patterns
(B) Seasonal development
(C) Tripartite structures
(D) Theoretical notations

295. Why do popular artists routinely select Chaturang, Tarana, Tappa, and Chaiti?
(A) To simplify the presentation of vocal compositions
(B) To avoid structural complexity and discipline entirely
(C) Aspects of vocal proficiency
(D) To transition into complex instrumental performances

Direction : Please read the following source carefully.

An extensive pedagogical workshop directs scholars to compare the origin, development, and presentation of varied compositional forms across different theoretical categories. The case study begins by analyzing the rigid presentation of Dhamaar, highlighting its complex rhythmic cycles and classical structure as a definitive vocal composition. The scholars then contrast this with the presentation of Hori, a form whose origin and development are deeply tied to vibrant seasonal themes rather than strict rhythmic rigidity. Furthermore, the workshop explores the category of Light Music by examining the presentation of Bhajan, emphasizing its development as a universally accessible, devotionally centered vocal composition. To introduce maximum structural contrast, the academic session finally evaluates the presentation of Pallavi, a highly complex

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(D) Text-driven musical expressions

270. According to the source, popular artists in Light Music use their presentation to bridge the gap between general accessibility and what?
(A) Poetic structure
(B) Devotional nature
(C) Emotional delivery
(D) Classical rigor

Direction : Please read the following source carefully.

A conservatory syllabus presents a structured module on the origin, development, and presentation of specific instrumental compositions. The academic scenario directs students to critically analyze distinct styles of instrumental performance. The module primarily focuses on the structural development and presentation of Firozkhani Gat and its kind. Students evaluate how the unique rhythmic and melodic frameworks of these instrumental compositions dictate the performer's technique. The curriculum subsequently shifts to the presentation of Maseetkhani Gat, a form typically characterized by its deliberate, slow-paced structural development. In direct contrast, the study introduces the Razakhani Gat, emphasizing its fast-paced presentation and energetic rhythmic patterns. Furthermore, the academic analysis requires a review of the Zafarkhani Gat, another distinct instrumental composition within this specialized category. Popular artists in the field of the abovesaid forms master the nuanced differences in tempo, stroke patterns, and melodic progression intrinsic to Firozkhani Gat, Maseetkhani Gat, Razakhani Gat, and Zafarkhani Gat. The origin and development of these specific instrumental compositions represent a critical evolution in the presentation methods of string instruments, shaping the foundation of contemporary instrumental repertoires.

Based on the above source, attempt the following five questions.

271. Which form is typically characterized by its deliberate, slow-paced structural development?
(A) Specific Zafarkhani Gat forms
(B) Distinct Razakhani Gat styles
(C) Maseetkhani Gat
(D) Structured Firozkhani Gat kind

272. Razakhani Gat is emphasized in the study for its energetic rhythmic patterns and what type of presentation?
(A) Melodically simple presentation
(B) Fast-paced presentation
(C) Deliberate slow-paced presentation
(D) Poetic text-driven presentation

273. Firozkhani Gat, Maseetkhani Gat, Razakhani Gat, and Zafarkhani Gat are categorized as what type of compositions?
(A) Light Music compositions
(B) Seasonal vocal compositions
(C) Devotional vocal compositions
(D) Instrumental compositions

274. Popular artists master the nuanced differences intrinsic to these forms, which include tempo, melodic progression, and what else?
(A) Stroke patterns
(B) Vocal modulations
(C) Devotional lyrics
(D) Bouncing vocal jumps

275. The origin and development of these specific instrumental compositions represent a critical evolution in the presentation methods of what?
(A) Wind instruments
(B) Percussion instruments
(C) String instruments
(D) Vocal chords

NODIA

Direction : Please read the following source carefully.

An interdisciplinary academic conference convenes to analyze the origin, development, and presentation of essential compositional forms originating from the southern musical tradition. The central case study examines the intricate presentation of Jaati and Javali, noting their specific structural and rhythmic attributes. Researchers systematically dissect the development of Kriti, widely regarded as a pivotal compositional form due to its balanced integration of lyrical and musical elements. Following the analysis of Kriti, the symposium shifts focus to the presentation of Tillana, a rhythmic and fast-paced compositional form often utilized to conclude a performance sequence. A significant portion of the conference is dedicated to the complex presentation framework known as Raagam, Taanam, and Pallavi. The

in rigidly structured ancient forms.
Based on the above source, attempt the following five questions.

261. Thumri and Dadra are known primarily for which specific focus during their presentation?
(A) Rigid ancient architectural frameworks
(B) Notation and theoretical definition
(C) Multiple woven melodic elements
(D) Lyrical and emotive focus

262. Tappa is characterized by which of the following types of melodic patterns?
(A) Deliberate, slow-paced, and rigid
(B) Rapid, intricate, and bouncing
(C) Purely theoretical and notational
(D) Seamlessly woven and continuous

263. What do popular artists frequently manipulate in Thumri and Dadra to heighten emotional delivery?
(A) Notation and rhythm
(B) Pitch and volume
(C) Tempo and phrasing
(D) Syllables and bouncing patterns

264. According to the source, Hori is traditionally linked to which specific themes?
(A) Devotional and accessible themes
(B) Rigid classical themes
(C) Purely theoretical themes
(D) Festive spring themes

265. The development of Hori, Kajri, and Chaiti showcases the integration of what into vocal presentations?
(A) Environmental themes
(B) Theoretical melodic characteristics
(C) Bouncing melodic patterns
(D) Tripartite classical structures

Direction : Please read the following source carefully.

In a cultural documentation initiative, academics focus on the origin, development, and presentation of Light Music forms. The case study categorizes these specific vocal compositions to understand their broad appeal and accessibility. The initiative begins with a detailed review of the presentation of Geet, exploring its melodic simplicity and lyrical prominence. Following this, the researchers analyze the development and presentation of the Gazal, an essential compositional form within Light Music that heavily relies on poetic structure and emotive vocal delivery. The origin and development of these forms indicate a deliberate movement towards more text-driven musical expressions. The study also documents the presentation of Bhajan, examining its distinct devotional nature and widespread popularity among diverse audiences. Popular artists in the field of these abovesaid forms often bridge the gap between classical rigor and general accessibility through their specialized presentation of Light Music. The development of Geet, Gazal, and Bhajan highlights a critical shift in the presentation of vocal compositions, prioritizing lyrical clarity and emotional connection over complex structural rigidity. This comprehensive review establishes how Light Music continues to influence contemporary musical landscapes.
Based on the above source, attempt the following five questions.

266. Which form is specifically explored in the source for its melodic simplicity and lyrical prominence?
(A) Gazal
(B) Geet
(C) Bhajan
(D) Thumri

267. The presentation of the Gazal heavily relies on emotive vocal delivery and what other essential element?
(A) Complex structural rigidity
(B) Poetic structure
(C) Rapid bouncing patterns
(D) Multi-part rhythmic cycles

268. What distinct nature does the presentation of Bhajan possess according to the study?
(A) Distinct devotional nature
(B) Highly rigid classical nature
(C) Complex architectural nature
(D) Fast-paced instrumental nature

269. The development of Geet, Gazal, and Bhajan prioritizes lyrical clarity and emotional connection over what?
(A) General accessibility
(B) Broad public appeal
(C) Complex structural rigidity

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282. To understand parallel evolutionary tracks in instrumental compositions, the study charts the origin and development of which form?
(A) Chaturang form
(B) Firozkhani Gat
(C) Complex Trivat
(D) Ancient Saadra

283. How did popular artists historically align with the shifting developmental phases of Prabandh and Firozkhani Gat?
(A) By completely rejecting classical frameworks
(B) By adapting their presentation techniques
(C) By transitioning entirely to Light Music
(D) By eliminating structural paradigms

284. What did the researchers conclude that both vocal and instrumental compositions share?
(A) Underlying structural principles
(B) Elaborate tripartite structures
(C) Distinct devotional lyrics
(D) Fast-paced concluding sequences

285. According to the source, what altered the structural paradigms of these vocal and instrumental compositions over time?
(A) The introduction of foreign instruments
(B) The decline of popular artists
(C) Continuous development
(D) The elimination of seasonal themes

Direction : Please read the following source carefully.

A prominent university archives project investigates the critical role of popular artists in the field of abovesaid forms, specifically focusing on how they shape the presentation of vocal and instrumental compositions. The case study documents the presentation techniques of renowned practitioners performing Thumri, Maseetkhani Gat, and Kriti. The archives reveal that popular artists significantly influence the development and presentation of Thumri by introducing subtle vocal modulations that enhance emotional delivery. In the realm of instrumental compositions, the study highlights how popular artists approach the Maseetkhani Gat, strictly maintaining its slow and deliberate structural presentation while subtly expanding its melodic boundaries. Furthermore, the project records the presentation of Kriti, observing how popular artists in the field of these abovesaid forms balance the pre-composed lyrical structure with spontaneous development. The origin and development of Thumri, Maseetkhani Gat, and Kriti are fundamentally intertwined with the specialized presentation styles refined by these artists. The project concludes that the ongoing development of both vocal and instrumental compositions is heavily reliant on the innovative presentation methodologies adopted by popular artists over successive generations.

Based on the above source, attempt the following five questions.

286. How do popular artists significantly influence the presentation of Thumri, according to the archives?
(A) By strictly avoiding all emotional delivery
(B) By replacing lyrical text with notation
(C) By utilizing fast-paced rhythmic stroke patterns
(D) Subtle vocal modulations

287. Popular artists approach the Maseetkhani Gat by strictly maintaining what type of presentation?
(A) Energetic and fast-paced presentation
(B) Purely improvised and unstructured presentation
(C) Slow and deliberate structural presentation
(D) Devotional and text-driven presentation

288. While maintaining the structure of Maseetkhani Gat, what do popular artists subtly expand?
(A) Its rhythmic syllables
(B) Its melodic boundaries
(C) Its lyrical prominence
(D) Its poetic structure

289. In the presentation of Kriti, what do popular artists successfully balance?
(A) Melodic simplicity with fast-paced instrumental strokes
(B) Theoretical characteristics with seasonal thematic expressions
(C) Rapid bouncing patterns with elaborate tripartite structures
(D) Lyrical structure and development

290. The ongoing development of both vocal and instrumental compositions is heavily reliant on what?

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ANSWERS

1. (B) A well-bound and structured musical composition
Prabandh is an ancient compositional form in Indian classical music, characterized by its systematic and rigid structure. The term itself literally translates to something that is well-bound or tightly knit. It consists of various components known as Dhatus and Angas, ensuring a cohesive musical framework that served as the primary precursor to later classical forms like Dhrupad and Khayal.

2. (A) Udgraha, Melapaka, Dhruva, Abhoga
The structural framework of a Prabandh is defined by its Dhatus, which represent the different melodic sections of the composition. There are four primary Dhatus used in this ancient system. Udgraha marks the beginning, Melapaka acts as a bridge, Dhruva is the central indispensable part, and Abhoga serves as the conclusion. These elements together ensure the structural integrity of the form.

3. (C) It is the indispensable central part that is never omitted.
Within the structural hierarchy of a Prabandh, the Dhruva Dhatu occupies the most critical position. While other sections like Melapaka or Abhoga might be omitted in certain varieties of the composition, the Dhruva section remains constant and indispensable. It functions as the central melodic core of the entire piece, providing stability and maintaining the thematic essence throughout the musical performance.

4. (D) Tridhatu
Prabandhas are classified based on the number of melodic sections, or Dhatus, they contain. A standard composition typically includes four Dhatus. When a section like the Melapaka is intentionally omitted, leaving only the Udgraha, Dhruva, and Abhoga, the composition is referred to as a Tridhatu Prabandh. This classification reflects the structural complexity and the specific arrangement of its musical components.

5. (B) Both A and R are true but R is not the correct explanation of A.
The Abhoga section of a Prabandh traditionally concludes the piece and often incorporates the signature of the composer or their patron. While it is true that Abhoga serves as the final structural section that completes the composition, this functional role as a conclusion does not directly explain why it specifically contains the composer's name. Both statements are factually accurate here.

6. (B) It is primarily accompanied by the Tabla in modern performances.
Dhrupad is the oldest surviving genre of Hindustani classical music, emphasizing microtonal purity and majestic melodic development. Traditionally, it is accompanied by the Pakhawaj, a barrel-shaped drum, rather than the Tabla. Its structure consists of four sections: Asthai, Antara, Sanchari, and Abhog. The poetic content remains serious and devotional, reflecting its historical roots in temple traditions and royal courts.

7. (D) Dhamaar uses a 14-beat cycle and depicts vivid Holi themes.
Dhamaar is a specialized form closely related to Dhrupad but distinguished by its specific rhythmic and thematic elements. It is performed in the fourteen-beat Dhamar Tala and focuses on descriptions of the festival of Holi and the playful activities of Lord Krishna and Radha. While Dhrupad is generally serious, Dhamaar allows for more rhythmic playfulness and uses the Pakhawaj drum.

8. (A) Rejection of Sanskrit for regional Braj Bhasha poetry.
The evolution from the ancient Prabandh to the more refined Dhrupad was marked by a significant linguistic and cultural shift. Composers began moving away from formal Sanskrit texts, opting instead for regional dialects like Braj Bhasha. This change allowed for greater emotional resonance and accessibility in the royal

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and demanding compositional form. Popular artists in the field of these abovesaid forms must rapidly adapt their presentation techniques when transitioning from the strictness of Dhamaar and Pallavi to the thematic flexibility of Hori and the lyrical simplicity of Bhajan. This comparative study of origin, development, and presentation illuminates the broad structural spectrum characterizing diverse vocal and compositional forms.

Based on the above source, attempt the following five questions.

296. Dhamaar is highlighted as a definitive vocal composition due to its classical structure and what else?
(A) Distinct devotional nature
(B) Intricate fast-paced vocal jumps
(C) Poetic text-driven expression
(D) Complex rhythmic cycles

297. The origin and development of Hori are deeply tied to what, rather than strict rhythmic rigidity?
(A) Vibrant seasonal themes
(B) Theoretical notations
(C) Rapid bouncing patterns
(D) Four distinct musical components

298. Bhajan is emphasized as being developed into what type of vocal composition?
(A) Highly complex and theoretically strict
(B) Universally accessible, devotionally centered
(C) Fast-paced, rhythmic syllable-based
(D) Elaborate, tripartite architectural

299. To introduce maximum structural contrast, the academic session evaluates which highly complex and demanding form?
(A) The Hori form
(B) Pallavi
(C) The Bhajan style
(D) The Gazal melody

300. When transitioning between these varying forms, what must popular artists rapidly adapt?
(A) Presentation techniques
(B) Their physical and material instruments
(C) Their specific notation and script systems
(D) Their theoretical and conceptual definitions

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scholars explore the origin and development of this elaborate tripartite structure, which demands immense improvisational skill and structural discipline. Popular artists in the field of these abovesaid forms employ rigorous training to master the presentation of Jaati, Javali, Kriti, Tillana, Raagam, Taanam, and Pallavi. The continuous development of these compositional forms illustrates a deep-rooted commitment to preserving intricate rhythmic and melodic architectures within the traditional musical landscape.

Based on the above source, attempt the following five questions.

276. Kriti is regarded as a pivotal compositional form due to its balanced integration of what elements?
(A) Lyrical and musical elements
(B) Fast-paced rhythms and slow strokes
(C) Poetry and seasonal themes
(D) Theoretical definitions and notations

277. The presentation of Tillana is often utilized for what specific purpose in a sequence?
(A) To initiate a devotional prayer
(B) To define theoretical characteristics
(C) To establish a slow-paced structure
(D) To conclude a performance sequence

278. Raagam, Taanam, and Pallavi constitute an elaborate structure composed of how many parts?
(A) Exactly two distinct parts
(B) Three parts
(C) Exactly four distinct parts
(D) Exactly five distinct parts

279. What does the elaborate tripartite structure of Raagam, Taanam, and Pallavi demand from the performer?
(A) Extreme and simplified lyrical simplicity
(B) Rapid, intricate, and bouncing melodic patterns
(C) Improvisational skill and discipline
(D) Targeted manipulation of devotional phrasing

280. The continuous development of these compositional forms illustrates a commitment to preserving what?
(A) Highly accessible contemporary musical melodies
(B) Text-driven and emotionally poetic expressions
(C) Regional and specific environmental themes
(D) Rhythmic and melodic architectures

Direction : Please read the following source carefully.

In a specialized seminar on musical historiography, researchers conduct a comparative analysis regarding the origin, development, and presentation of both vocal and instrumental compositions. The academic scenario isolates specific early forms to understand broader evolutionary trends. The researchers focus on tracing the origin of Prabandh, analyzing how its development influenced the subsequent presentation of vocal compositions. Simultaneously, the study charts the origin and development of Firozkhani Gat and its kind to understand parallel evolutionary tracks in instrumental compositions. The seminar emphasizes that the presentation of these vocal and instrumental compositions did not remain static; rather, continuous development altered their structural paradigms over time. Popular artists in the field of the abovesaid forms historically adapted their presentation techniques to align with the shifting developmental phases of Prabandh and Firozkhani Gat. By evaluating the simultaneous origin and development of these distinct categories, the researchers conclude that both vocal and instrumental compositions share underlying structural principles. This rigorous study of origin, development, and presentation provides scholars with a cohesive theoretical framework to understand the evolution of diverse musical architectures.

Based on the above source, attempt the following five questions.

281. The researchers in the seminar focus on tracing the origin of which specific early vocal form?
(A) Prabandh
(B) The Tappa form
(C) The Tillana style
(D) The Javali composition

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courts, leading to the development of Dhrupad as a distinct classical form.

9. (C) Kirana Bani
Dhrupad performance styles are traditionally categorized into four distinct Banis: Gauhar, Khandar, Nauhar, and Dagar. Each Bani represents a specific stylistic lineage and approach to melodic execution. Kirana is not a Bani of Dhrupad; rather, it is one of the major Gharanas of the Khayal vocal style. This distinction is vital in understanding the historical lineages of music.

10. (A) P-3, Q-4, R-2, S-1
In the Prabandh structure, Udgraha refers to the initial introductory section. Svara denotes the use of solfa notes like Sa, Re, and Ga. Biruda consists of words used for eulogy or praise of a patron or deity. Tena refers to auspicious syllables derived from words like Tat and Ananta. These components, known as Angas, provided both melodic and lyrical depth.

11. (C) Statement I is true but Statement II is false.
Saadra is a traditional vocal composition specifically set to the ten-beat Jhaptal rhythmic cycle. While it shares some serious characteristics with the Dhrupad style, it is generally performed at a medium tempo. Unlike the assertion that it avoids melodic elaboration, Saadra involves structured development, though it remains distinct from the more elaborate improvisation found in the modern Khayal genre.

12. (B) Saadra - Jhaptal
Different compositional forms in Hindustani music are traditionally associated with specific rhythmic cycles. Dhrupad is typically performed in Chautaal, and Dhamaar is sung in the fourteen-beat Dhamar Tala. Saadra is uniquely identified by its use of the ten-beat Jhaptal. Tappa is usually associated with the Punjabi Tala. Matching a form with its correct Tala is essential for rhythmic integrity.

13. (C) Swami Haridas - Nauhar Bani
The traditional Dhrupad Banis are linked to specific historical figures. Tansen is associated with Gauhar Bani, and Samokhan Singh with Khandar Bani. Brijchand is the exponent of Dagar Bani. Swami Haridas is historically recognized as a great Dhrupad master and the guru of Tansen, but he is not specifically categorized under the Nauhar Bani, which was associated with Shrichand.

14. (D) Khayal
Khayal is a sophisticated vocal form characterized by its imaginative and flexible nature. A performance usually begins with a slow Vilambit section, followed by a faster Chhota Khayal. It features intricate melodic ornamentations, Bol-baant, and fast Taans. Unlike Dhrupad, which uses the Pakhawaj, Khayal is accompanied by the Tabla and offers the vocalist significant freedom for individual melodic and rhythmic exploration.

15. (A) I, II, and III only
The term Khayal means imagination in Persian, reflecting the genre's emphasis on creative freedom. It allows for extensive ornamentation, such as Khatka and Murki, which are generally avoided in the more austere Dhrupad style. Musicians like Sadarang and Adarang were pivotal in popularizing this form. It remains the most dominant vocal genre in modern Hindustani classical music performances today.

16. (B) To demonstrate rhythmic virtuosity using meaningless syllables
Tarana is a fast-paced vocal form that emphasizes rhythmic dexterity and melodic speed. Instead of traditional poetic lyrics, it utilizes syllables like Tana, Dere, and Na, which are often considered meaningless but are rhythmically powerful. The primary purpose is to showcase the singer's control over complex patterns and tempo, making it a favorite concluding piece in many classical concerts.

17. (B) It consists of poetry, Sargam, and Tarana syllables.
Trivat is a specialized vocal composition that integrates three distinct musical elements. It includes poetic verses, Sargam (sol-fa syllables), and Tarana syllables. Unlike Chaturang, which includes four elements, Trivat focuses on this triple combination to create a rhythmically engaging performance. It serves as a bridge between lyrical singing and purely rhythmic melodic exploration, requiring mastery over diverse vocal techniques.

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18. (A) Chaturang
Chaturang is a complex vocal composition that literally translates to having four parts. It sequentially incorporates four musical elements: traditional poetry, Tarana syllables, Sargam, and Pakhawaj drum bols. This form provides a comprehensive display of a vocalist's versatility, requiring them to transition seamlessly between lyrical expression, sol-fa notes, rhythmic syllables, and percussive vocalizations within a single melodic framework.

19. (C) The shift in royal patronage toward imaginative, ornamented styles.
The transition from the rigid structure of Dhrupad to the more flexible Khayal was driven by changing aesthetic preferences in royal courts. Patrons and listeners began to favor a style that allowed for greater imagination, ornamentation, and individual expression. This cultural shift encouraged musicians to develop a genre that balanced structured raga grammar with sophisticated melodic and rhythmic freedom.

20. (A) I, II, and III only
Sargam Geet and Lakshan Geet are fundamental pedagogical tools in Hindustani music. Sargam Geet consists entirely of sol-fa syllables, helping students understand raga movements. Lakshan Geet contains lyrics that describe the grammatical rules of the Raga, such as its Vadi and Samvadi. Both forms are primarily used for education rather than concert performance, and neither typically features complex Pakhawaj bols.

21. (C) A composition where melody shifts through multiple Ragas
Raagmala is a unique musical composition where the melody transitions seamlessly through a series of different Ragas. The name literally translates to a garland of ragas. The challenge for the performer is to maintain aesthetic continuity while shifting the scales and moods. This form is often used to demonstrate a musician's technical mastery and deep knowledge of various melodic structures.

22. (B) Lakshan Geet
Lakshan Geet is a specific type of composition designed to teach the theory of a Raga through its lyrics. The poetry explicitly mentions technical details such as the Vadi and Samvadi notes, the Jati (number of notes), and the prescribed singing time. By singing these pieces, students memorize the essential characteristics and grammatical boundaries of a Raga in a melodic way.

23. (C) Statement I is true but Statement II is false.
Wajid Ali Shah, the last Nawab of Awadh, was a legendary patron and composer of Thumri, contributing greatly to the Lucknow style. However, Thumri does not rely on intricate Taans or strict Raga purity. Instead, it prioritizes emotional expression and allows for melodic deviations to enhance the romantic or devotional mood of the lyrics, making it semi-classical.

24. (A) It originated strictly from the Samaveda chants.
Dadra is a prominent semi-classical vocal form that shares many stylistic features with Thumri, including its emphasis on romantic and seasonal themes. It is typically performed in the six-beat Dadra Tala, which gives it a lilting, light feel. Unlike ancient classical forms, Dadra did not originate from Vedic chants but evolved as a lighter, more accessible genre of music.

25. (B) Both A and R are true but R is not the correct explanation of A.
Tappa is a highly specialized vocal form known for its rapid, rolling, and continuous Taans. It is factually correct that Tappa originated from the folk songs sung by camel drivers in the Punjab and Sindh regions. While both statements are true, the folk origin itself does not inherently explain the specific technical complexity of the rolling Taans used in classical Tappa.

26. (A) Sung in Chaitra month and dedicated to Lord Rama
Chaiti is a seasonal semi-classical form traditionally performed during the Hindu month of Chaitra. Its thematic content is often dedicated to Lord Rama, frequently featuring the word "Rama" as a refrain. This form captures the emotional and spiritual essence of the spring season in Northern India, blending devotional sentiment with regional melodic flavors typical of the Banaras and Mirzapur regions.

27. (D) Bade Ghulam Ali Khan - Dhamaar
Most classical artists are associated with specific genres. Siddheshwari Devi was a queen of

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Thumri, and Shori Mian is credited with refining the Tappa form. Girija Devi was a legendary exponent of semi-classical forms like Kajri and Chaiti. However, Bade Ghulam Ali Khan was primarily a master of Khayal and Thumri; he is not known as a Dhamaar exponent.

28. (B) A Purab Ang Gayaki Thumri
Purab Ang Gayaki refers to the Thumri style originating from Banaras and Lucknow. It is characterized by the use of Bol Banav, where the singer explores the emotional nuances of the lyrics through varied melodic ornamentations. Typically set in lighter Ragas like Pilu or Khamaj, this style emphasizes romantic longing and expressive delivery, rather than the fast rhythmic play of other forms.

29. (C) The adaptation of Urdu and Persian poetry into Hindustani melodic frameworks.
The evolution of the Ghazal as a musical form is a direct result of blending Urdu and Persian poetic traditions with the melodic structures of Hindustani classical music. This fusion allowed for a sophisticated balance between literary depth and melodic expression. The focus remains on the clarity of the couplets, which are embellished with delicate classical ornamentations to evoke specific emotional states.

30. (A) P-2, Q-1, R-3, S-4
Ghazal is defined by its poetic couplets called Sher. Bhajan is a devotional hymn centered on religious themes. Kajri is a seasonal form associated with the monsoon and the longing of lovers. Hori focuses on the themes of the spring festival and the colors of Holi. Each of these semi-classical forms uses specific poetic and melodic elements to convey distinct moods.

31. (A) It must strictly outline the Vadi and Samvadi of the Raga.
A Ghazal is a poetic form consisting of independent couplets called Sher. The first couplet is the Matla, and the final one, containing the poet's pen name, is the Maqta. While Ghazals are set to melodies, they are not required to outline the technical grammar like Vadi and Samvadi, which is a characteristic of classical Lakshan Geets, not light poetry.

32. (B) A simple song emphasizing lyrics over rigid Raga rules.
In the context of light music, a Geet is a simple song that prioritizes poetic content and emotional delivery. While it may be based on a Raga, it does not strictly adhere to the complex grammatical rules or the extensive improvisational requirements of classical forms like Khayal. It is designed to be accessible and focuses on conveying the lyrical meaning effectively.

33. (C) Statement I is true but Statement II is false.
Legendary poet-saints like Meera Bai, Kabir, and Tulsidas provided the vast lyrical foundation for the Bhajan repertoire. However, Bhajans are not strictly performed in Vilambit Laya using Chautaal. They are flexible forms that can be sung in various tempos and are most commonly set to lighter, rhythmic cycles like Keherwa, Dadra, or Bhajan Tala to suit the devotional mood.

34. (A) Firozkhani Gat - Medium-fast tempo with syncopation
Instrumental Gats are categorized by their tempo and rhythmic patterns. Firozkhani Gat is known for its medium-fast tempo and the use of syncopated, off-beat strokes. In contrast, Maseetkhani Gat is traditionally played in slow Vilambit Laya, and Razakhani Gat is designed for fast Drut Laya. These distinctions define the structural progression of a classical Sitar or Sarod performance in Hindustani music.

35. (D) I, II, III, and IV
Maseetkhani Gat, popularized by Maseet Sen, is a foundational slow composition for plucked instruments like the Sitar. It is traditionally set to Teental and follows a specific stroke pattern: Dir da dir da ra da da ra. A defining characteristic is that the composition starts on the twelfth beat of the sixteen-beat cycle, providing a structured framework for melodic elaboration.

36. (D) Razakhani Gat
Razakhani Gat is a fast-paced instrumental composition designed to showcase rhythmic agility and speed. It is usually performed in Drut Laya and is traditionally set to Teental. Unlike the slow Maseetkhani Gat which starts on the twelfth beat, the Razakhani Gat typically begins on the seventh or ninth beat. This form allows

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development of the Khayal and Qawwali traditions under the influence of Amir Khusrau. It is not one of the four canonical Banis used to classify Dhrupad vocal styles.

110. (A) P-4, Q-1, R-2, S-3
The ancient Prabandh structure has components that correspond to later musical forms. Udgraha is the opening section. Melapaka acts as a bridge, similar to the modern idea of a transition. Dhruva is the main, unchanging central section, equivalent to the Asthai. Abhoga is the concluding section that often includes the composer's signature. This structure provided the foundation for the Dhrupad genre.

111. (A) Executing rapid melodic patterns while weaving in the lyrics.
Bol-taan is a sophisticated technique in Khayal singing where the vocalist performs rapid melodic sequences (Taans) while simultaneously pronouncing the words of the composition's lyrics. This requires immense skill to maintain the clarity of the text while executing complex melodic movements at high speed. It differs from Sargam-taan, which uses sol-fa notes, or Shuddh-taan, which uses an 'Akar' sound.

112. (C) Statement I is true but Statement II is false.
Kajri is indeed a prominent semi-classical form originating from the Mirzapur and Banaras regions of Uttar Pradesh. However, it is not sung during the spring or to celebrate the harvest. Kajri is a seasonal genre specifically associated with the monsoon season. Its lyrics typically focus on the rain, the swinging festival, and the emotions of lovers during the rainy months.

113. (B) Swami Haridas - Ghazal
Most of the listed artists are correctly paired with their primary genres. Malini Rajurkar is a renowned master of Tappa, and Pandit Birju Maharaj was a legend in Kathak and Thumri. Ustad Vilayat Khan is famous for his Sitar style. Swami Haridas, however, was a legendary 16th-century saint and master of Dhrupad; he is not associated with the Ghazal, which is a much later form.

114. (A) Tarana
Tarana is a fast-paced vocal composition that uses specific rhythmic syllables like "Tader daani," "Odani," and "Yali yali." While these syllables are often believed to have mystical or Persian origins, they are primarily used in music to demonstrate the performer's rhythmic virtuosity and speed. A Tarana provides a dynamic and lively conclusion to a classical concert, focusing on rhythmic interplay over poetic meaning.

115. (A) I, II, and IV only
Tappa is a highly technical semi-classical form that originated from the folk music of Punjabi camel drivers. The poet Shori Mian is credited with refining it into a sophisticated classical genre. It is characterized by rapid, rolling, and jerky Taans rather than slow meends. The lyrics are typically in Punjabi, reflecting its regional origins, and it remains one of the most challenging forms to master.

116. (D) Its priority on lyrics and simple melodies over rigid rules.
In the realm of light music, a Geet is defined by its emphasis on the beauty of the lyrics and a simple, pleasing melody. While it may borrow from classical Ragas, it does not require the strict adherence to grammatical rules or complex rhythmic improvisations found in Khayal or Dhrupad. This makes the Geet accessible and emotionally direct, focusing on the song's poetic message.

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117. (A) Both Statement I and Statement II are true.
The Maseetkhani Gat is a foundational slow composition for the Sitar. It follows a very specific structural rule by always starting on the twelfth beat of the sixteen-beat Teental cycle. Furthermore, it is characterized by the fixed stroke pattern "Dir da dir da ra da da ra." These two features provide the structured framework necessary for the meditative and dignified melodic development of a Raga.

118. (B) Mirza Ghalib - Renowned Ghazal poet
Mirza Ghalib is globally recognized as one of the greatest poets of the Urdu and Persian languages, particularly for his mastery of the Ghazal form. The other pairs are incorrect: Amir Khusrau did not invent the modern harmonium, Sadarang was a pioneer of Khayal rather than a primary Dhrupad singer, and Bindadin Maharaj was a legendary Kathak dancer and composer, not the creator of the Sitar.

syllables and patterns that form the backbone of the performance. These syllables, such as Takita or Takadimi, are used to delineate the time cycle and create complex rhythmic structures. Understanding Jaati is essential for both musicians and dancers to maintain the precise mathematical framework.

47. (A) It gained significant patronage in the court of Nawab Wajid Ali Shah of Awadh.
Thumri developed into a highly refined semi-classical form under the patronage of Nawab Wajid Ali Shah in the nineteenth century. His court in Lucknow became a major center for this expressive style, which emphasizes emotional nuances and romantic themes. Unlike Dhrupad, Thumri is flexible and allows for melodic deviations from the strict rules of a Raga to enhance poetic expression.

48. (B) Bandish Ki Thumri
Bol Baant is a technique where the singer creates rhythmic variations by dividing and rearranging the words of the lyrics. This technique is most characteristic of Bandish Ki Thumri, also known as the Lucknow style. Unlike Bol Banav, which focuses on melodic elaboration, Bol Baant emphasizes the interplay between the words and the rhythmic cycle, often performed at a faster tempo.

49. (A) Emulating the fast leaps and bounds of camel riding.
The unique vocal style of Tappa, characterized by rapid, jerky, and continuous rolling Taans, is believed to have originated from the folk songs of camel drivers in the Punjab region. The jumping nature of the melodies is said to emulate the physical experience of riding a camel across the desert. This folk influence was later refined into a sophisticated classical form.

50. (A) Chautaal
Thumri is a light classical form that is typically performed in rhythmic cycles that allow for expressive melodic play, such as Deepchandi, Jat, and Punjabi. These Talas have a lilting quality that complements the romantic themes. Chautaal, a twelve-beat cycle, is traditionally reserved for the serious and robust Dhrupad style and is not used in the delicate and emotional Thumri.

51. (C) A piece containing lyrics, sargam, and two types of bols.
Chaturang is a specific type of vocal composition that incorporates four distinct musical components within a single piece. These elements are the poetic lyrics (Sahitya), Tarana syllables, Sargam (sol-fa notes), and Pakhawaj drum bols. The name itself means having four limbs. It requires the vocalist to demonstrate mastery over various styles of articulation and rhythmic delivery in a unified performance.

52. (C) Statement I is true but Statement II is false.
The Gwalior Gharana is widely recognized as one of the oldest and most foundational lineages of Khayal singing. However, it is incorrect to say that Gwalior singers reject the use of Tarana. In fact, many legendary Gwalior vocalists were famous for their mastery of Tarana, which they performed with great rhythmic precision and melodic clarity as part of their standard repertoire.

53. (C) Pt. Kumar Gandharva - Agra Gharana
In Hindustani music, artists are traditionally linked to specific Gharanas. Pt. Bhimsen Joshi was a pillar of the Kirana Gharana, and Ustad Amir Khan founded the Indore Gharana. Ustad Bade Ghulam Ali Khan represented the Patiala Gharana. Pt. Kumar Gandharva, however, was a unique artist who did not belong to the Agra Gharana; his style was a highly individualistic synthesis.

54. (B) Mukhda of a Maseetkhani Gat
The Maseetkhani Gat follows a very strict structural and rhythmic pattern. It traditionally begins on the twelfth beat of the sixteen-beat Teental cycle. The specific phrase or "mukhda" that leads to the first beat (Sam) is characterized by the stroke pattern "Dir da dir da ra da da ra." This structured opening is a hallmark of the Vilambit Sitar style.

55. (A) Both A and R are true and R is the correct explanation of A.
Dhrupad is regarded as a highly spiritual and serious form of music, often performed as a meditative offering. This serious nature is maintained through the Nom-Tom Aalap, which uses abstract syllables derived from ancient mantras. By focusing on microtonal purity and

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74. (A) Lakshan Geet
Lakshan Geet is a pedagogical tool where the lyrics of the song explicitly state the technical and grammatical rules of the Raga. In this scenario, the text describes the specific notes (flat Re and Dha, sharp Ma) and the singing time (evening). This type of composition allows students to memorize the essential characteristics of a Raga while performing its melody.

75. (A) Both A and R are true and R is the correct explanation of A.
The Punjab Ang of Thumri is uniquely characterized by the use of complex, fast-paced ornamentations like murkis and khatkas. This is because the region's musical tradition was heavily influenced by Tappa, a folk-derived form known for its rapid and jerky melodic movements. The integration of these Tappa elements into Thumri created the distinct and technically demanding style associated with Punjab.

76. (B) It strictly adheres to the 4-part Dhrupad structure.
Bhajans are devotional songs that prioritize literary sentiment and emotional expression over rigid classical rules. They often use lighter Ragas and simple rhythmic cycles like Keherwa and Dadra to make them accessible to listeners. Unlike Dhrupad, which follows a strict four-part structure (Asthai, Antara, Sanchari, Abhog), Bhajans are flexible and usually consist of a simple refrain and several verses.

77. (C) Expressing word meaning through varied melodic variations.
Bol Banav is a fundamental technique in the Purab Ang style of Thumri. It involves taking a single phrase or word from the lyrics and repeating it with different melodic ornamentations to explore and highlight various shades of emotional meaning. This technique allows the singer to deeply express the romantic or devotional essence of the poetry through subtle melodic nuances and glides.

78. (D) Adding a Tarana to conclude the presentation.
In a standard Khayal performance, the vocalist often transitions from a slow Bada Khayal to a faster Chhota Khayal. To provide a high-energy and rhythmic conclusion, they may add a Tarana. The Tarana uses rhythmic syllables and increases the tempo, creating a dynamic climax. This progression from slow melodic exploration to fast rhythmic syllables is a common structural application in Hindustani music.

79. (A) The folk music of camel riders in the Northwest region.
The distinctive musical character of Tappa, which features rapid vocal jumps and rolling phrases, is an effect of its folk origins. It was developed from the songs of camel riders in the Punjab and Sindh regions. The rhythmic movements of the song are said to mirror the jerky gait of a camel, which was later refined into a sophisticated classical genre.

80. (A) P-4, Q-1, R-2, S-3
In Hindustani music, specific Talas are traditionally paired with particular forms. Chautaal is the standard for the serious Dhrupad style. Jhaptal, a ten-beat cycle, is associated with the Saadra form. Deepchandi is frequently used in the expressive Thumri style. Dadra is the rhythmic foundation for light semi-classical pieces, including the Dadra form itself. These pairings define the rhythmic character of each genre.

81. (B) Alapana
Chaturang is a vocal composition that consists of four specific structural elements: Khayal lyrics, Sargam (sol-fa syllables), Tarana syllables, and Pakhawaj drum bols. Alapana is an unmetered melodic improvisation used to introduce a Raga, but it is not one of the four defining components of the Chaturang form itself. Chaturang focuses on the integration of these four diverse rhythmic and melodic elements.

82. (A) A Sitar composition using syncopation and medium tempo.
Firozkhani Gat is a specific type of instrumental composition for the Sitar, named after its creator, Firoz Khan. It is characterized by its medium tempo and the prominent use of syncopated, off-beat rhythmic strokes. This style provides a rhythmic variation from the more common Maseetkhani and Razakhani Gats, adding a distinct lilting quality to the instrumental performance of a Raga.

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often derived from Persian rather than pure Sanskrit or Bengali.

65. (A) I, II, and IV only
Dhamaar is a serious classical form performed in the fourteen-beat Dhamar Tala. Its lyrics primarily focus on the Holi festival and the playful interactions of Krishna and Radha. Like Dhrupad, it is traditionally accompanied by the Pakhawaj. However, it does not utilize rapid Sargam or Tarana bols; instead, it emphasizes rhythmic wordplay and melodic variations consistent with its robust classical nature.

66. (A) Sargam Geet
Sargam Geet is a pedagogical composition where the lyrics consist entirely of the names of the musical notes, such as Sa, Re, Ga, and Ma. It is set to a specific Tala and is used to help students learn the characteristic movements and skeletal structure of a Raga. By singing these sol-fa syllables, the student internalizes the Raga's melodic contour.

67. (C) A piece performed without any percussion accompaniment.
Chaiti is a seasonal semi-classical form of Northern India, traditionally sung during the Hindu month of Chaitra. It often invokes the name of Rama and depicts the emotions associated with the spring season. Like other semi-classical forms, it is not performed without percussion; it is typically accompanied by the Dholak or Tabla to maintain the rhythmic cycle, which is essential to its structure.

68. (D) The popularization of Urdu poetry through court patronage and later mass media.
The Ghazal evolved into a prominent light-classical form due to the widespread popularity of Urdu poetry. Initially supported by royal court patronage, it later reached a vast audience through recordings, radio, and films. This mass media exposure, combined with the efforts of legendary singers who blended poetic clarity with classical melodic nuances, established the Ghazal as a beloved genre across South Asia.

69. (C) Ustad Amir Khan
Most of the listed artists are renowned masters of the Dhrupad tradition. The Dagar family, including Ustad Zia Fariduddin Dagar, and contemporary performers like the Gundecha Brothers and Pandit Ritwik Sanyal, are famous for their Dhrupad renditions. Ustad Amir Khan, however, was a legendary master of the Khayal vocal style and is credited with founding the Indore Gharana of Khayal.

70. (A) I, II, III, and IV only
Instrumental Gats are categorized by their rhythmic and tempo characteristics. Maseetkhani is slow, Razakhani is fast, and Firozkhani features syncopation. Zafarkhani is known for complex Mizrab techniques. While these statements are correct, the claim that all Gats avoid Jhala is false. Jhala is a standard and essential technique used to conclude a performance, characterized by fast, rhythmic strokes on the strings.

71. (D) Rhythmic raga improvisation without a fixed Tala cycle.
Tanam is a unique improvisational section in Carnatic music that introduces a steady rhythmic pulse into the melodic exploration of a Raga. Unlike the unmetered Alapana, Tanam has a clear sense of beat, yet it is performed without being bound to a fixed Tala cycle. This creates a bridge between free-form melody and the structured rhythmic framework of the subsequent Pallavi.

72. (A) Both Statement I and Statement II are true.
Prabandhas were indeed the dominant compositional form in Indian music before the emergence of Dhrupad. They were highly structured and categorized by specific melodic and rhythmic rules. Jayadeva's Gita Govinda, a collection of twelfth-century poems, is a classic example of these ancient structures. The Prabandh system laid the theoretical and practical foundation for the development of later classical genres.

73. (C) Gwalior Ang - Strictly avoiding meend and gamak
Thumri styles are categorized into different regional Angs. Banaras Ang is known for Bol Banav, and Punjab Ang for its Tappa-influenced intricacies. Lucknow Ang often focuses on dance-oriented Bol Baant. The claim that a Gwalior Ang strictly avoids meend and gamak is incorrect. In fact, Gwalior's classical tradition emphasizes robust melodic movements, and Thumri, by nature, relies on glides to express emotion.

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the instrumentalist to perform complex taans and rhythmic variations.

37. (C) It is exclusively performed by vocalists.
Zafarkhani Gat is a specialized instrumental compositional form created by Ustad Zafar Khan. It is characterized by complex and difficult right-hand stroke patterns, known as Mizrab bols, which require significant technical skill on instruments like the Sitar. Because it is designed specifically for the mechanics of plucked string instruments, it is an instrumental form and is not performed by vocalists.

38. (B) Maseetkhani to Razakhani
A traditional instrumental performance on the Sitar or Sarod typically begins with a slow, structured Maseetkhani Gat, which starts on the twelfth beat. As the performance progresses, the musician transitions to a fast-paced Razakhani Gat to showcase rhythmic dexterity. This movement from slow to fast tempo is a standard structural application in Hindustani instrumental music, leading towards the final climax.

39. (D) Bada Khayal
The development of the Maseetkhani Gat was a direct result of adapting the slow, serious, and elaborate structure of the vocal Bada Khayal to plucked string instruments. By mirroring the Vilambit Laya and the structured melodic development of Khayal, the Maseetkhani Gat provided instrumentalists with a framework to explore Ragas with the same depth and dignity as classical vocalists.

40. (A) I, II, IV, and V only
In Carnatic music, the Kriti is a primary form consisting of Pallavi, Anupallavi, and Charanam. Tillana is a rhythmic form stylistically similar to the Hindustani Tarana. Ragam Tanam Pallavi is a highly improvised centerpiece of a concert. Tyagaraja is one of the most celebrated composers of Kritis. However, Javali is not a heavy devotional form; it is a light, romantic genre.

41. (C) It is primarily an instrumental-only rhythm exercise.
The Kriti is the most prominent and popular vocal composition in Carnatic music. It features a set structure comprising Pallavi, Anupallavi, and Charanam, and allows for melodic variations called Sangatis. Far from being a mere instrumental exercise, it is a sophisticated lyrical form that serves as the core of the concert repertoire, blending pre-composed sections with opportunities for melodic improvisation.

42. (A) Tillana
The Tillana is the Carnatic equivalent of the Hindustani Tarana. Both forms are characterized by their brisk tempo and the use of rhythmic syllables rather than primary poetic text. In a Tillana, these jatis are interspersed with sol-fa notes and a short piece of lyrics. It is typically performed at the end of a concert to provide a lively and rhythmic conclusion.

43. (A) Both Statement I and Statement II are true.
Tanam is a vital improvisational section in Carnatic music where the performer explores the Raga using a rhythmic pulse but without a fixed Tala cycle. It serves as a bridge between the unmetered Alapana and the structured Pallavi. This concept corresponds closely to the Jod section in Hindustani instrumental music, where a rhythmic pulse is introduced into the melodic exploration.

44. (B) Javali - Erotic or romantic lyrics in a brisk tempo
Javali is a popular semi-classical form in Carnatic music known for its light and appealing nature. It features colloquial, romantic, or erotic lyrics and is performed at a brisk tempo. Unlike the serious and devotional Kriti, the Javali focuses on the theme of human love. It is often used in both vocal concerts and as accompaniment for classical dance performances like Bharatanatyam.

45. (A) III, I, II, IV
A traditional Ragam Tanam Pallavi performance follows a specific structural sequence. It begins with the Ragam, an unmetered melodic exploration. This is followed by the Tanam, which introduces a rhythmic pulse. The Pallavi section then features the elaboration of a pre-composed melodic line. Finally, the performer concludes with Kalpana Swaras, which are improvised sol-fa patterns based on the Pallavi theme.

46. (D) It is the text of a Kriti.
In the context of South Indian classical music and dance, the term Jaati refers to the rhythmic

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83. (C) Statement I is true but Statement II is false.
The Nom-Tom Aalap is indeed a characteristic feature of traditional Dhrupad, where the Raga is introduced using abstract syllables. However, the Khayal style did not abandon the concept of Aalap. In Khayal, the Aalap is integrated into the composition through techniques like Vistar and Bol-aalap, where the Raga is elaborated slowly within the rhythmic framework of the Vilambit performance.

84. (D) Ghazal - Urdu/Persian poetry with Matla and Maqta
A Ghazal is a prominent light-classical form defined by its poetic structure. It consists of rhyming couplets, where the first couplet is the Matla and the final one is the Maqta. It primarily uses Urdu or Persian poetry. The other pairs are incorrect: Bhajans focus on devotion, not meaningless syllables, and Geets are light songs that do not follow ancient structural Dhatus.

85. (B) I, II, and IV only
Tillana is a lively, rhythm-oriented form in Carnatic music that is stylistically equivalent to the Hindustani Tarana. It primarily uses jatis (rhythmic syllables) combined with Swaras and a brief section of lyrics. Contrary to being an opening piece, it is typically performed at the end of a concert to provide a high-energy conclusion. Its focus remains on rhythmic precision and melodic agility.

86. (B) Kajri
Kajri is a seasonal semi-classical form traditionally sung during the monsoon season in Northern India. The lyrics often describe the dark rain clouds, the swinging in the gardens, and the emotional longing of a lover for their beloved. It captures the specific mood of the rainy months and is deeply rooted in the folk traditions of the Mirzapur and Banaras regions.

87. (D) It relies heavily on fast, continuous Khayal-style taans.
Dagar Bani is one of the four traditional styles of Dhrupad, preserved for generations by the Dagar family. It is famous for its pure, rigorous, and highly structured Aalap, which emphasizes microtonal precision and meditative depth. It does not use fast, continuous Khayal-style taans; instead, it maintains the majestic and slow-moving character that is the hallmark of the authentic Dhrupad tradition.

88. (A) Raagmala
Raagmala is a sophisticated musical form where the performer transitions through a sequence of different Ragas within a single composition. The term means a garland of ragas. The artist's skill lies in making these transitions smooth and aesthetically pleasing while maintaining the overall rhythmic cycle. This form is often used to showcase a musician's vast knowledge and technical versatility across various melodic scales.

89. (B) A philosophy of maintaining majestic and pure raga character.
The characteristic use of meend (glides) and the absence of rapid ornamentations in Dhrupad is a deliberate aesthetic choice. This style reflects a philosophy that seeks to maintain the majestic, pure, and meditative character of the Raga. By avoiding the lighter, jerky ornamentations typical of Khayal, Dhrupad creates a solemn atmosphere that emphasizes the spiritual and architectural depth of the music.

90. (A) I, II, III, and V only
Wajid Ali Shah, the Nawab of Awadh, was a legendary figure who used the pen name Akhtarpiya. He was a massive patron of the arts, particularly contributing to the development of the Lucknow style of Kathak dance and Thumri music. His court was a vibrant center for the Lucknow Gharana. However, there is no historical evidence to suggest that he invented the Sitar.

91. (D) Matla (First couplet)
In the Carnatic Ragam Tanam Pallavi (RTP), the Pallavi section consists of three main elements: Padam (the words or text), Layam (the rhythmic framework), and Vinyasam (the melodic expansion). These components work together to create a complex and improvised centerpiece for the concert. Matla, however, is the term for the first couplet of a Ghazal and is not part of Carnatic music.

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avoiding light ornamentations, Dhrupad creates a solemn atmosphere that reflects its origins in temple worship and philosophical contemplation.

56. (A) It heavily prioritizes lyrical poetry over rhythmic interplay.
Tarana is primarily a rhythmic and melodic form that prioritizes speed and virtuosity over lyrical meaning. It uses specific syllables, often of Persian origin, to create complex patterns. Because it focuses on the interplay between melody and rhythm, the text is secondary. Ustad Nissar Hussain Khan was indeed a master of this fast-paced form, which remains a staple of classical concerts.

57. (C) Ghulam Raza Khan
The Razakhani Gat is named after its creator, Ghulam Raza Khan of Lucknow. This instrumental composition style was developed to bring the agility and speed of the vocal Tarana and Drut Khayal to the Sitar. Characterized by fast-paced melodic movements and varied rhythmic patterns, it provides a dynamic contrast to the slower Maseetkhani Gat and is a staple of modern performances.

58. (A) Increasing tempo and rhythmic density
A standard Khayal recital begins with the Bada Khayal, which is performed in a slow tempo (Vilambit Laya) to allow for deep melodic exploration. As the performance evolves, the musician shifts to the Chhota Khayal, which is set in a faster tempo (Drut Laya). This transition increases the rhythmic density and excitement, showcasing the performer's technical agility and rhythmic control.

59. (D) The Bhakti movement led by saint-poets.
The popularity and development of the Bhajan as a significant musical form in India are directly linked to the medieval Bhakti movement. Saint-poets like Meera Bai, Kabir, and Surdas used simple, emotional songs to express their devotion to the divine. This movement made spiritual music accessible to the masses, establishing the Bhajan as a cornerstone of Indian cultural and religious life.

60. (A) P-3, Q-2, R-4, S-1
Wajid Ali Shah was a crucial patron of Thumri. Sadarang is credited with popularizing the modern Khayal. Tyagaraja was a legendary composer of Carnatic Kritis. Shori Mian is the historical figure associated with the refinement of the Tappa style. These individuals played transformative roles in the evolution of their respective musical genres, shaping the classical and semi-classical landscapes of India.

61. (C) Udgraha
A Carnatic Kriti is structurally composed of three main sections: the Pallavi (opening), the Anupallavi (second part), and the Charanam (concluding section). These elements provide a balanced framework for melodic and lyrical expression. Udgraha, however, is not a part of the Kriti; it is a structural component of the ancient Prabandh form, which belongs to an earlier era of musical history.

62. (D) A briskly sung piece with colloquial, romantic themes.
Javali is a semi-classical Carnatic form that is appreciated for its light and catchy melodic structure. It is typically performed at a brisk tempo and features lyrics that deal with everyday romantic themes, often using colloquial language. Unlike the heavy, devotional Kritis, Javalis focus on the human emotions of love and longing, making them very popular in both concerts and dance.

63. (C) Statement I is true but Statement II is false.
In a Ragam Tanam Pallavi performance, the Pallavi is indeed a sophisticated, pre-composed melodic line set to a specific Tala. However, it is incorrect to say it avoids mathematical variations. The Pallavi section is specifically designed for rhythmic exploration through techniques like Anuloma (doubling speed) and Pratiloma (halving speed), showcasing the performer's mastery over both melody and complex rhythmic structures.

64. (B) Tappa - Punjabi
Musical forms are often deeply rooted in regional languages. Tappa originated from the folk songs of camel drivers in the Punjab region, and its lyrics are traditionally in the Punjabi language. In contrast, Kajri is associated with Bhojpuri/ Awadhi, Javali with South Indian languages like Telugu or Kannada, and Tarana uses syllables

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101. (C) Urdu couplets (Sher)
Trivat is a specialized vocal form that combines three specific musical elements: poetic lyrics (Sahitya), Tarana syllables, and Sargam (sol-fa notes). Some variations also include Pakhawaj bols. However, Urdu couplets, or Sher, are the defining characteristic of the Ghazal and are not typically included in the structural framework of a Trivat. The Trivat focuses on rhythmic and melodic interplay rather than poetic couplets.

102. (B) A Jhaptal song intermediate between Dhrupad and Khayal styles.
Saadra is a specific vocal form that occupies a middle ground between the serious Dhrupad and the more imaginative Khayal. It is traditionally performed in the ten-beat Jhaptal cycle. While it maintains the dignity of the Dhrupad tradition, it allows for a bit more melodic flexibility and is usually sung at a medium tempo, making it a unique genre in Hindustani music.

103. (A) Both Statement I and Statement II are true.
Maseetkhani Gat was indeed modeled after the slow and serious Vilambit Khayal, providing instrumentalists a framework for elaborate melodic development. Similarly, the Razakhani Gat was designed to mirror the fast, rhythmic, and agile nature of Drut Khayal and Tarana. Together, these two Gat styles provide the standard structural progression for most classical instrumental performances on the Sitar and Sarod.

104. (A) Tena - Auspicious syllables derived from 'Tat' or 'Om'
In the ancient Prabandh system, Tena refers to auspicious syllables, often believed to be derived from sacred words like Tat or Om, representing the infinite. Other components include Paata, which are rhythmic drum syllables, and Biruda, which are words of praise for a patron. Svara denotes the use of musical notes. These Angas were combined to create the diverse textures of a Prabandh.

105. (A) Both A and R are true and R is the correct explanation of A.
Bandish Ki Thumri, also known as Bol Baant Thumri, is structurally similar to Chhota Khayal because it is set to a fixed composition and performed at a medium to fast tempo. It emphasizes rhythmic play and the division of words against the beat, rather than the slow, emotional elaboration found in Bol Banav Thumri. This rhythmic focus makes it stylistically closer to the Khayal.

106. (A) It strictly avoids descriptions of Radha and Krishna.
Hori is a semi-classical form traditionally associated with the festival of Holi. Its lyrics predominantly describe the playful interactions of Radha and Krishna as they celebrate with colors. Dhamar-Hori is a more serious classical version sung in the fourteen-beat Dhamar Tala, while light Hori is often performed in Deepchandi. The depiction of the divine couple is central to the genre's thematic essence.

107. (D) Adapting fast rhythmic agility of vocal Taranas to strings.
The Razakhani Gat represents a significant evolution in instrumental music where the fast-paced, rhythmic agility of vocal Taranas and Drut Khayals was adapted to string instruments. This style allowed instrumentalists to showcase speed and complex rhythmic patterns that were previously more common in vocal performances. It became the standard way to conclude a Raga presentation with high-energy melodic and rhythmic virtuosity.

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108. (B) The influence of Carnatic music's Kalpana Swaras through musicians like Ustad Amir Khan and Pt. Ravi Shankar.
The integration of systematic Sargam patterns into Hindustani Khayal during the 20th century was largely influenced by the Carnatic tradition's Kalpana Swaras. Prominent musicians like Ustad Amir Khan and Pandit Ravi Shankar admired the mathematical and melodic precision of South Indian sol-fa improvisation. Their adoption of these techniques transformed how Northern vocalists and instrumentalists approached rhythmic and melodic development within a Raga.

109. (C) Qawwal Bacha
The traditional Dhrupad tradition is historically organized into four distinct Banis: Gauhar, Khandar, Nauhar, and Dagar. Each represents a specific stylistic lineage. Qawwal Bacha, on the other hand, is associated with the early

92. (B) Its robust, forceful, and vigorous style of voice projection.
Khandar Bani is one of the four traditional Banis of Dhrupad, historically associated with the use of the sword. This lineage is reflected in its musical style, which is characterized by a robust, forceful, and vigorous approach to voice production. It emphasizes power and strength in the delivery of notes and rhythmic variations, distinguishing it from the smoother and more meditative Banis.

93. (C) Statement I is true but Statement II is false.
A traditional Dhrupad composition consists of four sections: Asthai, Antara, Sanchari, and Abhog. Sanchari is indeed the third section. Modern Khayal performances, however, typically use only the first two sections, Asthai and Antara. The use of Sanchari and Abhog has largely disappeared from the standard Khayal repertoire, though they remain integral to the older and more structured Dhrupad genre.

94. (D) Dhrupad Alap - Tanam
Several Hindustani and Carnatic forms have direct counterparts. Tarana is similar to Tillana, and Khayal shares similarities with the structured Kriti. Thumri is the Northern equivalent of the light Javali. However, the Dhrupad Alap is more equivalent to the Carnatic Ragam (Alapana). Tanam is a rhythmic improvisation that more closely corresponds to the Hindustani Jod, not the free-form introductory Alap.

95. (A) I, III, IV, II
A standard Dhrupad composition is structured into four distinct melodic parts that are performed in a specific order. The performance begins with the Asthai (the foundational section), followed by the Antara (the second section in the higher register). The Sanchari comes third, exploring the middle and lower octaves, and the piece concludes with the Abhog, which often includes the composer's name.

96. (B) Its smooth, calm, and continuous flow of meend-heavy notes.
Gauhar Bani is one of the four traditional styles of Dhrupad, renowned for its elegance and tranquility. Its primary characteristic is a smooth, calm, and continuous flow of melody. The style relies heavily on meend (glides) to connect notes seamlessly, creating a meditative and graceful effect. This contrasts with the more forceful or jumping movements found in other Dhrupad lineages.

97. (B) A balance of poetic clarity and delicate melodic expression.
The presentation of a Ghazal requires a delicate balance between the clarity of the Urdu poetry and the emotional depth of the melody. The singer must ensure that the audience understands the nuances of the couplets (Sher) while using light classical ornamentations to enhance the mood. It is a genre where the literary and musical elements are equally important for a successful performance.

98. (A) Dhrupad Ang / Tantrakari
When an instrumentalist uses rhythmic patterns derived from Pakhawaj bols like "Dha Kit Tak Dhum," they are applying the Dhrupad Ang or Tantrakari style. This approach emphasizes the robust and serious rhythmic interplay characteristic of Dhrupad music. It stands in contrast to the Khayal-influenced style, which focuses more on fast vocal-like taans. This percussive approach is foundational to traditional string playing.

99. (C) The rise of Khayal, which offered greater freedom for improvisation and ornamentation.
The decline of Dhrupad's popularity was primarily due to the emergence of Khayal as the dominant vocal style. Khayal offered musicians and listeners more freedom for individual improvisation and intricate melodic ornamentation, which felt more modern and expressive compared to the rigid and austere structure of Dhrupad. As royal and public tastes shifted towards Khayal, Dhrupad became a more specialized, niche tradition.

100. (A) P-1, Q-2, R-4, S-3
Jagjit Singh is widely celebrated as a master of the modern Indian Ghazal. Pandit Chhannulal Mishra is a legendary figure in the Banaras tradition, famous for Thumri and Chaiti. Mehdi Hassan is recognized as the ultimate authority on the Pakistani style of classical Ghazal. Muthuswami Dikshitar is one of the Trinity of Carnatic music, renowned for his Sanskrit Kriti compositions.

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119. (D) Thumri Ang
Techniques like Khatka, Murki, and Zamzama are delicate ornamentations that are essential features of the Thumri Ang or style. These embellishments are used to bring out the emotional nuances and romantic sentiments of the lyrics, especially in lighter Ragas like Desh or Khamaj. This style of singing is much more ornamented and flexible compared to the more austere and robust Dhrupad Ang.

120. (A) I, III, IV, and V only
A Bhajan is a devotional song that prioritizes spiritual sentiment and emotion over strict classical rigidity. It often uses the poetry of saint-poets like Kabir and Surdas. Pandit D.V. Paluskar was famous for bringing classical depth to Bhajans. While they can be sung in chorus, they do not require complex classical Taals or strict rules, making them a widely accessible form of religious expression.

121. (C) It concludes with a high-speed Tarana section.
Bada Khayal is a major vocal form performed in a slow tempo (Vilambit Laya) to allow for elaborate melodic development and intricate Bol-aalap. It typically contains two sections: Asthai and Antara. While a Tarana might be performed later in the concert to provide a rhythmic climax, it is not an inherent structural part of the Bada Khayal composition itself, which focuses on slow, detailed exploration.

122. (A) Rhythmic patterns and syllables like Takita and Takadimi
In Carnatic music, Jaati refers to the specific rhythmic patterns and the syllables used to describe them, such as Takita (3 beats) or Takadimi (4 beats). These are the fundamental building blocks of the rhythmic structure within a Tala. Understanding Jaati is essential for maintaining precision in both instrumental and vocal performances, as well as in classical dance forms like Bharatanatyam.

123. (C) Statement I is true but Statement II is false.
Tyagaraja, Muthuswami Dikshitar, and Syama Sastri are indeed revered as the Trinity of Carnatic music for their immense contributions. However, their primary compositional output was not the light Javali. Instead, they perfected the Kriti form, which is the cornerstone of the Carnatic concert repertoire. Their Kritis are celebrated for their profound spiritual depth, sophisticated melodic structures, and complex rhythmic frameworks.

124. (B) Laya - The melody or scale
In Hindustani music terminology, Laya refers to the speed or tempo of the music, not the melody or scale. The melody or scale is typically referred to as the Raga. Other terms are correct: Asthai is the first foundational part of a composition, Antara is the second part exploring higher octaves, and Tala is the rhythmic cycle that provides the temporal framework for the performance.

125. (A) Both A and R are true and R is the correct explanation of A.
Lakshan Geets are valuable educational tools because their lyrics serve as a technical manual for the Raga being performed. By singing the Lakshan Geet, a beginner learns the Vadi and Samvadi notes, the Jati, and the important melodic phrases (Pakad) in a memorable, melodic format. This integration of theory and practice helps students internalize the fundamental grammar of Hindustani classical music effectively.

126. (D) A requirement that every Sher share the same theme and narrative.
A unique characteristic of the Ghazal is that each couplet, or Sher, is a self-contained poetic unit. While the entire Ghazal follows the same rhyme scheme and meter, the individual couplets do not need to share a single theme or narrative. This independence allows the poet to explore different emotions or philosophical ideas within the same poem, making the Ghazal a versatile literary and musical form.

127. (A) Kathak
The development of Thumri in the nineteenth century was intimately linked to the evolution of Kathak dance. Thumri provided the expressive melodic and lyrical framework for Kathak dancers to perform “Abhinaya,” or the art of emotional storytelling through gestures and facial expressions. The rhythmic interplay and emotional nuances of Thumri perfectly complemented the dance, leading to a fruitful synthesis of these two art forms.

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128. (B) Firozkhani Gat
Firozkhani Gat is a specific instrumental composition for the Sitar, named after Firoz Khan. It is uniquely identified by its medium-fast tempo and the use of off-beat, syncopated rhythmic strokes. This style provides a distinct lilting feel compared to the more standardized slow Maseetkhani or fast Razakhani Gats. It showcases a different approach to rhythmic interplay between the instrument and the Tala.

129. (B) A synthesis of lyrics, tarana, sargam, and drum syllables.
The evolution of Chaturang represents an attempt by composers to synthesize diverse musical elements into a single, cohesive form. By combining traditional poetry (Sahitya), Tarana syllables, Sargam (sol-fa), and percussive Pakhawaj bols, Chaturang offers a comprehensive display of musicality. This structural variety challenges the performer to master different styles of vocalization and rhythmic delivery, reflecting the rich complexity of the Hindustani tradition.

130. (A) P-3, Q-2, R-4, S-1
Each Hindustani musical form is associated with a primary aesthetic mood or Rasa. Dhrupad is known for its serious, peaceful (Shanta), or heroic (Veera) character. Thumri focuses on romantic love (Shringara). Tarana highlights virtuosity and rhythmic wonder (Adbhuta). Bhajan is fundamentally centered on devotion (Bhakti). These associations guide the performer in expressing the correct emotional essence of each genre.

131. (C) Tabla
Dhrupad is a serious and robust classical genre that is traditionally accompanied by instruments that match its deep and majestic character. The Pakhawaj, a barrel-shaped drum, is the primary rhythmic accompaniment. Melodic accompaniment was historically provided by the Rudra Veena or Surbahar. The Tabla, which has a lighter and more versatile sound, is the standard for Khayal and Thumri but is not traditionally used for Dhrupad.

132. (D) A light vocal form in 6 beats with romantic/seasonal themes.
Dadra is a prominent semi-classical vocal form closely related to Thumri. It is typically performed in the six-beat Dadra Tala, which gives it a cheerful and lilting rhythmic feel. The thematic content usually focuses on romantic or seasonal subjects, such as the monsoon or spring. It is lighter and more accessible than heavy classical forms like Khayal, emphasizing emotional delivery and catchy melodies.

133. (A) Both Statement I and Statement II are true.
Wajid Ali Shah, the last Nawab of Awadh, was a legendary figure who used the pen name "Akhtarpiya" to compose numerous Thumris. His work greatly influenced the Lucknow style of semi-classical music. One of his most famous and poignant compositions is 'Babul Mora Naihar Chhooto Jaye,' which is said to have been written as he was being exiled from his beloved Lucknow.

134. (B) Bol Banav Thumri - Slow tempo for emotional expression
Thumri is categorized into different regional styles and techniques. Bol Banav Thumri, primarily associated with the Purab Ang (Banaras/Lucknow), is performed at a slow tempo. This slow pace allows the singer to explore the various emotional shades of the lyrics through delicate melodic variations and glides. In contrast, Bandish Ki Thumri or Bol Baant Thumri is faster and focuses more on rhythmic wordplay.

135. (A) I, II, and III only
Javali is a light semi-classical form in Carnatic music that is characterized by its brisk tempo and catchy melodies. Unlike the serious Kritis, Javalis use colloquial language to describe earthly love and erotic themes. They are a staple of both music concerts and dance performances like Bharatanatyam. However, they do not strictly avoid Ragamalika; in fact, some Javalis are composed using multiple Ragas.

136. (A) Sargam
Sargam refers to the singing of the musical notes themselves, such as Sa, Re, Ga, and Ma, instead of using poetic lyrics. When these sol-fa syllables are incorporated rhythmically into a performance, it is called a Sargam rendition. This

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technique allows the musician to demonstrate the melodic structure and scales of the Raga while maintaining a clear rhythmic framework, often showcasing technical precision and speed.

137. (C) It is entirely improvised and has no pre-composed sections.
The Kriti is a highly structured compositional form that serves as the backbone of Carnatic music concerts. It was perfected by the Carnatic Trinity and consists of fixed sections: Pallavi, Anupallavi, and Charanam. Far from being entirely improvised, it has a solid pre-composed foundation. However, it allows the performer to add melodic variations called Sangatis, blending structure with creative expression.

138. (A) Zafarkhani Gat
Zafarkhani Gat is a specialized instrumental form for the Sitar, named after Ustad Zafar Khan. It is uniquely defined by the use of complex and difficult Mizrab (plectrum) stroke patterns. These intricate rhythmic strokes require high levels of technical skill and dexterity in the right hand. This Gat style adds a layer of rhythmic complexity and virtuosity that distinguishes it from the more standard Gat forms.

139. (D) Simplifying the four-part Dhatu of Prabandh and Dhrupad.
The modern Khayal structure, which typically consists of two sections—Asthai and Antara—is a simplified evolution of the older four-part Dhatu system found in ancient Prabandh and classical Dhrupad. Dhrupad compositions traditionally use four parts: Asthai, Antara, Sanchari, and Abhog. As Khayal developed, it focused on a more streamlined format to provide more time and space for individual melodic and rhythmic improvisation.

140. (A) I, II, III, and IV only
Ragam Tanam Pallavi (RTP) is a centerpiece of Carnatic concerts, showcasing the artist's improvisational skills. Ragam is unmetered melodic exploration, while Tanam introduces a rhythmic pulse without a fixed Tala. The Pallavi is a pre-composed line set to a complex Tala. Contrary to the idea of avoiding them, Kalpana Swaras are a vital part of the RTP, where the performer improvises sol-fa patterns.

141. (C) Jod
The ancient Prabandh form was structured using specific melodic sections known as Dhatus. These include Udgraha (the start), Melapaka (the bridge), Dhruva (the central part), and Abhoga (the conclusion). Jod, however, is not a component of Prabandh; it is a term used in modern Hindustani instrumental music to describe the rhythmic section of the Alap where a steady pulse is introduced.

142. (D) Its quick, jumping notes reflecting a playful character.
Nauhar Bani is one of the four traditional styles of Dhrupad, historically linked to the musician Shrichand. Its defining characteristic is the use of quick, jumping notes that give the performance a lively and playful character. This style differs from the smooth and continuous flow of Gauhar Bani or the forceful delivery of Khandar Bani, showcasing the diversity within the Dhrupad vocal tradition.

143. (D) Statement I is false but Statement II is true.
The Dagar family is traditionally associated with the Dagar Vani, not the Gauhar Bani. Dagar Vani is famous for its rigorous and meditative Alap structure. Contemporary performers like the Gundecha Brothers are prominent exponents who have helped preserve and popularize this specific Dagar Vani style of Dhrupad in modern times, maintaining its emphasis on microtonal purity and deep melodic exploration.

144. (B) Wazir Khan - Flute
Most of the listed artists are correctly paired with their primary contributions. Ustad Amir Khan was a Khayal master, Pt. Birju Maharaj was a legend in Kathak and Thumri, and Ustad Vilayat Khan revolutionized Sitar playing. Wazir Khan, however, was a legendary figure of the Rampur-Sahaswan lineage and a master of the Been (Rudra Veena) and Surbahar, not the flute.

145. (B) II, IV, I, III
The historical evolution of Hindustani music follows a general progression from ancient structures to modern flexibility. Prabandh was the dominant ancient form, which eventually evolved into the serious and robust Dhrupad. Following the decline of Dhrupad, the more imaginative Khayal emerged as the primary classical genre.

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word "Rama" as a recurring motif in its lyrics. This association with Lord Rama reflects the spiritual and cultural traditions of the region, particularly around the city of Banaras and its surrounding areas.

164. (D) Thumri (Bol Banav) - Drut (Fast)
In Hindustani music, genres are characterized by their typical tempos. Bada Khayal is performed in Vilambit (slow), while Chhota Khayal and Tarana are sung in Drut (fast). However, Bol Banav Thumri is traditionally performed in a slow or medium-slow tempo. This deliberate pace is necessary to allow the singer to explore the various emotional shades of the lyrics through subtle melodic ornamentations.

165. (A) I, II, and III only
Javali is a semi-classical form in Carnatic music that is lighter and more accessible than a Kriti. It is characterized by catchy melodies and is usually performed at a brisk tempo. The lyrics typically focus on colloquial, earthly love and romantic themes. It is far from being the heaviest or most serious piece in a concert; rather, it provides a lighter and more emotional contrast.

166. (B) A Tarana
A Tarana is a fast-paced vocal composition that uses rhythmic syllables like 'Odani', 'Tader', and 'Daani' instead of primary poetic text. It is often performed after a Khayal to provide a lively and rhythmic climax to the Raga presentation. The focus is on the performer's ability to execute these syllables with speed and precision, showcasing their rhythmic virtuosity and melodic agility.

167. (D) Its complete reliance on rapid Murkis and vocal Khatkas.
Saadra is a specific vocal form performed in the ten-beat Jhaptal cycle, occupying an intermediate space between the serious Dhrupad and the flexible Khayal styles. While it is sung at a medium tempo, it maintains a level of dignity and structure. It does not rely on rapid, jerky ornamentations like Murkis and Khatkas, which are more characteristic of the lighter Thumri and Tappa styles.

168. (A) Dhrupad
Dhrupad is the most serious and austere classical form of Hindustani music. It is characterized by the extensive use of Meend (glides) and Gamak (heavy vibrato) to maintain the majestic and pure character of the Raga. It avoids lighter, jerky ornamentations like Murkis. Traditionally performed in Talas like Chautaal, it focuses on architectural depth and spiritual resonance within a very structured framework.

169. (C) Vocalists imitating the fast techniques of Veena and Rabab.
The development of fast and intricate Taans in Khayal singing was significantly influenced by vocalists imitating the technical agility found in instrumental music. Instruments like the Veena and Rabab allowed for rapid melodic movements that were later adapted to the voice. This cross-pollination between instrumental techniques and vocal performance contributed to the dynamic and virtuoso nature of the modern Khayal genre.

170. (A) I, II, III, and IV only
A Ghazal is a poetic form consisting of rhyming couplets (Sher) that share the same meter. Legendary poets like Mirza Ghalib and singers like Mehdi Hassan have defined this genre. While Ghazals often focus on themes of romantic love, they are certainly not prohibited from doing so. In fact, romantic longing and philosophical reflection are the two most common thematic pillars of the genre.

171. (D) Alapana - Unmetered melodic improvisation
Trivat is a vocal composition made up of three specific structural elements: poetic lyrics (Sahitya), Tarana syllables, and Sargam (sol-fa syllables), often including rhythmic Pakhawaj bols as well. While Alapana is a general term for unmetered melodic improvisation used to introduce a Raga, it is not one of the defining components of the Trivat form itself, which is a structured rhythmic piece.

172. (B) A song whose lyrics outline the theoretical rules of a Raga.
Lakshan Geet is a pedagogical composition where the lyrics are used to teach the theoretical and grammatical rules of a Raga. The poetry explicitly describes technical details such as the Raga's name, its Vadi and Samvadi notes, its Jati, and its specific singing time. This allows students to memorize the essential characteristics of a Raga while singing its characteristic melody.

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that always begins on the twelfth beat. As the performance reaches its next phase, the musician transitions to a Razakhani Gat, which is a fast-paced composition, often starting on the seventh beat, to show rhythmic virtuosity.

155. (A) Both A and R are true and R is the correct explanation of A.
Chaturang is indeed considered a major test of a vocalist's all-round technical and artistic proficiency. This is because the form requires the performer to flawlessly integrate four very different musical elements: lyrical poetry, Tarana syllables, Sargam (sol-fa), and Pakhawaj drum bols. Mastery over these diverse components within a single melodic framework is a rare skill, making the Chaturang a prestigious and demanding composition.

156. (B) Its lyrics that predominantly describe the Diwali festival.
Dhamaar is a robust classical form performed in the fourteen-beat Dhamar Tala. While it is a serious genre, its thematic content is specifically associated with the festival of Holi and the playful activities of Lord Krishna and Radha. It is incorrect to say its lyrics predominantly describe Diwali. Traditionally, Dhamaar is accompanied by the Pakhawaj and features rhythmic wordplay known as Laya-baant.

157. (C) Its use of only sol-fa syllables set to a rhythmic Tala.
Sargam Geet is a fundamental pedagogical composition where the lyrics consist entirely of the names of the musical notes (Sa, Re, Ga, Ma, etc.). It is set to a rhythmic Tala cycle. The purpose of this form is to help students learn the specific movements and melodic skeletal structure of a Raga. By singing the sol-fa syllables, the student internalizes the Raga's identity.

158. (D) Banaras (Varanasi)
The Purab Ang style of Thumri is primarily associated with the holy city of Banaras (Varanasi). This style is celebrated for its deep emotional resonance and the use of Bol Banav, where the performer explores the nuances of the lyrics through subtle melodic variations. Banaras became a major center for this semi-classical tradition, producing many legendary exponents like Siddheshwari Devi and Girija Devi.

159. (A) Its depiction of the monsoon and the yearning of lovers.
The profound emotional appeal of the Kajri form is derived from its thematic association with the monsoon season. Its lyrics vividly describe the dark clouds, the falling rain, and the painful yearning of lovers who are separated during these months. This connection between the natural world and human emotion, expressed through regional melodies, creates the characteristic sentimental and nostalgic mood of the genre.

160. (A) P-3, Q-4, R-1, S-2
The structural components of a Ghazal are precisely defined. The Matla is the opening couplet that establishes the rhyme scheme. The Maqta is the final couplet where the poet traditionally includes their pen name, known as the Takhallus. A single couplet within the Ghazal is called a Sher. These elements together form the literary framework for this popular poetic and musical genre.

161. (B) Malayalam
Hindustani classical and semi-classical music is primarily rooted in North Indian languages and dialects. Compositions are traditionally written in Braj Bhasha, Awadhi, Bhojpuri, and Urdu or Persian. Malayalam, being a South Indian language, is a primary linguistic foundation for the Carnatic music tradition but is an exception in the context of the standard Hindustani classical vocal repertoire of Northern India.

162. (A) A developed composition with Pallavi, Anupallavi, and Charanam
In Carnatic music, the Kriti is a highly developed and structured composition that serves as the foundation of the modern concert repertoire. It typically consists of three distinct parts: the Pallavi (opening), the Anupallavi (second section), and the Charanam (concluding section). Kritis are celebrated for their intricate melodic structures, spiritual depth, and the balance they strike between pre-composed sections and improvisational possibilities.

163. (A) Both Statement I and Statement II are true.
Chaiti is a seasonal semi-classical form from Northern India, specifically associated with the Hindu month of Chaitra. It captures the spirit of the spring season and frequently features the

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182. (B) Rhythmic improvisation performed without a fixed Tala cycle.
Tanam is a vital section in a Carnatic Ragam Tanam Pallavi performance. It consists of melodic improvisation where the artist introduces a steady rhythmic pulse, yet it is performed without being bound to a fixed Tala cycle. This creates a unique rhythmic energy that bridges the gap between the unmetered Alapana and the highly structured rhythmic framework of the subsequent Pallavi section.

183. (C) Statement I is true but Statement II is false.
Bhajan singing is a semi-classical form that prioritizes devotional sentiment, often allowing minor deviations from strict Raga grammar to enhance the emotional mood. However, Dhrupad is the most austere and serious classical form, characterized by its strict adherence to Raga purity. It does not allow for such deviations to entertain an audience, as it is traditionally viewed as a disciplined and spiritual pursuit.

184. (A) Zafar Bahadur Shah
Instrumental Gats are historically associated with specific creators. Maseetkhani Gat was popularized by Maseet Sen, and Razakhani Gat by Ghulam Raza Khan. Firozkhani Gat is attributed to Firoz Khan. However, Zafarkhani Gat is associated with the Sitarist Ustad Zafar Khan, not the historical figure Zafar Bahadur Shah. These attributions recognize the individual masters who developed unique rhythmic and melodic frameworks for instrumental performance.

185. (A) I, II, and IV only
The four Banis of Dhrupad represent distinct stylistic approaches. Gauhar Bani is known for its smooth meend-heavy flow, Khandar Bani for its robust and forceful voice projection, and Nauhar Bani for its quick, jumping movements. Dagar Bani, however, is famous for its meticulous and meditative Aalap architecture rather than intricate Taans, which are more characteristic of the modern Khayal vocal style.

186. (A) Light Hori
Hori is a semi-classical form traditionally associated with the themes of Radha and Krishna playing with colors during the Holi festival. When performed with lighter rhythmic cycles like Deepchandi or Keherwa, it is considered Light Hori. This contrast with the serious Dhamar-Hori, which is performed in the fourteen-beat Dhamar Tala, emphasizes the playful and celebratory nature of the festival.

187. (D) It is traditionally sung in extremely slow Vilambit Laya.
Tappa is a highly specialized semi-classical form characterized by its rapid, rolling, and continuous Taans, along with the use of Murki and Khatka ornamentations. It originated from the folk songs of Punjabi camel drivers and was refined by Shori Mian. Far from being performed in a slow tempo, Tappa is famous for its brisk and technically demanding rhythmic agility, making it very challenging.

188. (A) Lakshan Geet
A Lakshan Geet is a pedagogical composition where the lyrics are used to define the specific technical characteristics of a Raga. In this case, the lyrics describe the ascending (Aroha) and descending (Avaroha) notes of the scale. This allows students to memorize the grammatical structure of the Raga while performing its characteristic melody, ensuring a deep understanding of the Raga's identity.

189. (C) The need to accompany the expressive Abhinaya of Kathak.
The evolution of the Thumri style was profoundly influenced by its role as an accompaniment for Kathak dance. Thumri provided the lyrical and emotional framework for "Abhinaya," where the dancer interprets the poetic text through facial expressions and gestures. The need for a flexible melodic form that could express diverse romantic and devotional emotions led to the development of Thumri's characteristic nuances.

190. (A) I, II, and III only
Wajid Ali Shah was a major patron of Thumri and Kathak, composing many pieces under the pen name "Akhtarpiya." His court in Lucknow was a vibrant center for the development of the Lucknow style of both music and dance. However, he is not known for composing Shiva Bhajans or for a focus on purely instrumental Dhrupad; his legacy is primarily rooted in expressive vocal and dance forms.

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173. (A) Both Statement I and Statement II are true.
The Maseetkhani Gat is a slow composition for the Sitar that follows a strict rhythmic pattern, traditionally starting on the twelfth beat of Teental. In contrast, the Razakhani Gat is a fast-paced composition that focuses on speed and varied rhythmic interplay. It does not have a single fixed starting beat like the Maseetkhani, allowing the instrumentalist more flexibility for technical display.

174. (D) Girija Devi - Thumri and Chaiti
Artists are often celebrated for their mastery of specific genres. Girija Devi was a legendary figure known as the queen of the Banaras tradition, particularly for her expertise in Thumri, Chaiti, and other semi-classical forms. Other pairings here are incorrect: Ustad Faiyaz Khan was a master of Dhrupad and Khayal, Pt. Nikhil Banerjee was a Sitarist, and M.S. Subbulakshmi was a Carnatic vocal legend.

175. (A) Both A and R are true and R is the correct explanation of A.
Chaturang is a rare form in modern concerts because it is exceptionally demanding. It requires the vocalist to master four distinct musical elements: lyrics, Sargam, Tarana, and Pakhawaj bols, all within a single composition. The difficulty in both composing such a piece and executing it flawlessly makes it a specialized form that is less frequently performed compared to the standard Khayal or Thumri.

176. (B) It is the exact equivalent of the Hindustani Dhrupad.
Javali is a semi-classical form in Carnatic music that is light, appealing, and typically performed at a medium to fast tempo. Its lyrics often deal with themes of earthly love and the relationship between a lover and beloved. It is incorrect to call it the equivalent of Dhrupad; rather, it is the Carnatic counterpart to the Hindustani Thumri or Dadra in its emotional scope.

177. (B) Well-bound or structured
The term Prabandh literally translates to "well-bound" or "structured," reflecting its nature as an ancient, highly organized musical form. This systematic approach involved specific melodic sections (Dhatus) and various structural components (Angas). As the precursor to modern classical genres, the Prabandh system established the foundational idea that a classical composition should follow a disciplined and cohesive architectural framework.

178. (A) Razakhani Gat
A Razakhani Gat is a fast-paced instrumental composition for the Sitar, typically performed in Drut Teental. It is characterized by rapid and intricate stroke patterns, such as the 'Dir Dir' technique, and focuses on showcasing the performer's rhythmic virtuosity and melodic speed. This form provides a dynamic contrast to the slower Maseetkhani Gat and is used to bring the performance to a high-energy climax.

179. (C) The collective works of Tyagaraja, Dikshitar, and Sastri.
The prominence of the Kriti form in Carnatic music is due to the immense creative contributions of the "Trinity"—Tyagaraja, Muthuswami Dikshitar, and Syama Sastri. These three legendary composers standardized the structural format of the Kriti and created a vast repertoire that defines the genre. their works combined profound spiritual lyrics with sophisticated melodic and rhythmic frameworks, making the Kriti the cornerstone of South Indian classical music.

180. (A) P-2, Q-1, R-4, S-3
Different musical elements are unique to specific genres. Bol Banav is a core technique of Thumri for emotional expression. Nom-Tom Aalap is the characteristic introductory feature of Dhrupad. Sher and Maqta are essential components of the poetic structure of a Ghazal. Pallavi is the opening section and a foundational structural element of Carnatic music. These terms represent the distinctive identities of each form.

181. (C) Carnatic Ang
Thumri is a Hindustani semi-classical form that developed into distinct regional styles known as Angs. These include the Lucknow Ang, the Banaras Ang, and the Punjab Ang, each with its own characteristic approach to ornamentation and rhythm. There is no such thing as a "Carnatic Ang" of Thumri, as Carnatic music is a separate classical system with its own unique genres and regional variations.

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200. (A) P-2, Q-3, R-4, S-1
Bade Ghulam Ali Khan was a legendary master of both Khayal and Thumri. M. Balamuralikrishna was a celebrated Carnatic vocalist and a prolific composer of Tillanas. Swami Haridas was a 16th-century saint and master of the Dhrupad form. Siddheshwari Devi was a renowned queen of the Banaras tradition, famous for her Thumri and Dadra. These artists represent the pinnacles of their respective genres.

201. (C) Thumri Bol-banav
Chaturang is a specific vocal composition that incorporates four structural elements: Khayal lyrics, Tarana syllables, Sargam (sol-fa), and Pakhawaj drum bols. Bol-banav is a technique used in Thumri to explore the emotional nuances of words through melodic variations, but it is not one of the four defining components of the Chaturang form, which focuses on the synthesis of different rhythmic vocalizations.

202. (A) Fast Carnatic song with romantic or erotic lyrics.
Javali is a popular semi-classical form in Carnatic music known for its light and appealing melodic structure. It is typically performed at a brisk tempo and features lyrics that deal with earthly romantic or erotic themes. Unlike the more serious and devotional Kritis, Javalis focus on the human emotions of love and longing, making them a favorite in both vocal concerts and classical dance.

203. (C) Statement I is true but Statement II is false.
The Maseetkhani Gat is a foundational slow composition for the Sitar that always begins on the twelfth beat of the sixteen-beat Teental cycle. However, it was not heavily influenced by the Dhrupad style; instead, it was modeled after the slow, structured, and elaborate Vilambit Khayal vocal style. This allowed instrumentalists to explore Ragas with the same sophistication and melodic detail as Khayal singers.

204. (B) Purandara Dasa
The Carnatic Trinity refers to the three legendary eighteenth-century composers who standardized the Kriti form: Tyagaraja, Muthuswami Dikshitar, and Syama Sastri. Purandara Dasa, while revered as the "Pitamaha" or grandfather of Carnatic music for creating the foundational pedagogical exercises, lived in the sixteenth century and is not considered one of the three composers belonging to the specific Trinity of the later era.

205. (A) Both A and R are true and R is the correct explanation of A.
Raagmala is a unique compositional form where the melody transitions through several different Ragas. Its primary purpose is to display the artist's knowledge and technical skill in making these transitions seamless and aesthetically pleasing. By moving through various scales and moods without losing the rhythmic flow, the performer creates a melodic "garland" that highlights the diversity and depth of the classical tradition.

206. (D) It is always performed without any percussion.
A Bhajan is a devotional song that emphasizes spiritual sentiment and emotion. It can be based on lighter Ragas and frequently uses the poetry of famous saint-poets like Kabir and Meera Bai. Contrary to the idea of being performed without percussion, Bhajans are almost always accompanied by instruments like the Dholak, Tabla, or Manjira to maintain a rhythmic cycle that enhances the devotional mood.

207. (A) Complex mizrab
The creation of the Zafarkhani Gat by Ustad Zafar Khan represents an application of complex Mizrab (plectrum) techniques on the Sitar. This style was developed to introduce difficult and intricate rhythmic stroke patterns that require high levels of manual dexterity and technical mastery. It adds a sophisticated rhythmic layer to instrumental performances, distinguishing it from the more traditional slow or fast Gat compositions.

208. (B) Rise of mass media
The widespread popularity of the Ghazal in the twentieth century was an effect of the rise of mass media, including radio, gramophone records, and cinema. These platforms brought the sophisticated blend of Urdu poetry and light classical melody to a vast audience. The efforts of legendary singers who prioritized poetic clarity and emotional expression helped establish the Ghazal as a dominant and beloved genre.

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191. (C) Anupallavi
A standard Carnatic Kriti is composed of three structural parts: the Pallavi (opening), the Anupallavi (second section), and the Charanam (concluding section). These elements provide a balanced framework for melodic and lyrical development. Abhoga, on the other hand, is not a part of the Kriti; it is a structural component of the ancient Prabandh and classical Dhrupad forms of North Indian music.

192. (B) Rhythmic syllables used to delineate the time cycle.
In the context of Carnatic music and dance, Jaati refers to the specific rhythmic syllables used to delineate various patterns within the time cycle. Syllables like Takita (three beats) or Takadimi (four beats) form the mathematical foundation of the Tala. Understanding Jaati is essential for both musicians and dancers to maintain the precise rhythmic structure and complexity required by the classical system.

193. (D) Statement I is false but Statement II is true.
Although Tarana syllables are often perceived as meaningless rhythmic sounds, many scholars argue that they have historical and linguistic origins. These syllables are frequently linked to Persian words or specific mystic Sufi chants that were used to induce spiritual states. Thus, while they function primarily as rhythmic tools in modern performance, they are not entirely devoid of historical or linguistic meaning.

194. (A) Firozkhani - Ati Vilambit (Extremely slow)
Instrumental Gats are characterized by their primary tempos and rhythmic patterns. Maseetkhani is performed in Vilambit (slow), and Razakhani is performed in Drut (fast). Zafarkhani is typically in medium or fast tempo. However, Firozkhani Gat is not an extremely slow form; it is traditionally performed at a medium to medium-fast tempo and is noted for its syncopated, off-beat rhythmic strokes.

195. (A) IV, II, I, III
A traditional Bada Khayal performance begins with a short introductory Aalap to establish the Raga. This is followed by the Asthai, the first part of the composition. The singer then proceeds to elaborate using techniques like Bol-baant or Bol-taan to explore the lyrics within the rhythm. Finally, the performance concludes with fast Taans that showcase the artist's melodic agility and technical mastery.

196. (D) It uses intricate, fast Murkis influenced by Tappa.
The Punjab Ang of Thumri is uniquely distinguished by its use of intricate and fast-paced Murkis, which were heavily influenced by the region's Tappa vocal style. Tappa is known for its rapid, jerky, and rolling Taans, and these elements were absorbed into the semi-classical Thumri tradition in Punjab. This creates a style that is technically demanding and rhythmically active compared to other Thumri lineages.

197. (C) Its priority on emotional delivery over classical rigidity.
In the realm of light music, a Geet is defined by its emphasis on poetic content and emotional delivery. While it may borrow from the melodic scales of classical Ragas, it does not strictly adhere to the rigorous grammatical rules or complex improvisational requirements of genres like Khayal. This allows the singer to focus on conveying the lyrical meaning and sentiment directly to the audience.

198. (B) Lakshan Geet
Lakshan Geet is a pedagogical composition where the lyrics are used to explain the theoretical characteristics of a Raga. When the artist sings the poetic text describing the Raga's Vadi, Samvadi, and Pakad (catching phrase), they are performing a Lakshan Geet. This type of composition serves as a melodic manual, helping students memorize the essential rules and identity of a specific Raga.

199. (D) Adapting the Laya-baant of Dhrupad to the classical Sitar.
The distinct syncopated rhythm of the Firozkhani Gat is an effect of adapting the complex rhythmic wordplay, or Laya-baant, found in the vocal Dhrupad tradition to the Sitar. By using off-beat strokes and unexpected rhythmic accents, this Gat style brings a sophisticated percussive quality to instrumental music. It reflects a high level of rhythmic mastery and provides a dynamic alternative to more straightforward instrumental compositions.

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Finally, lighter, semi-classical forms like Thumri gained prominence, representing a move toward greater emotional and rhythmic flexibility.

146. (A) A melody stringing together Ragas and their emotions.
A Raagmala, which literally means a garland of ragas, is a musical composition or a series of paintings that depicts various Ragas and their associated moods. In music, it is a piece where the performer seamlessly transitions through multiple Ragas, showcasing their ability to handle different melodic scales while maintaining the overall aesthetic flow. This form highlights the interconnectedness of various melodic and emotional states.

147. (C) He patronized arts and formalized the Lucknow Kathak style.
Wajid Ali Shah was a legendary nineteenth-century ruler of Awadh who was a passionate patron of the arts. He played a pivotal role in the formalization and popularization of the Lucknow style of Kathak dance and the expressive semi-classical Thumri. His court was a sanctuary for musicians and dancers, ensuring the preservation and development of these rich cultural traditions in Northern India.

148. (D) Tappa
Tappa is a highly specialized semi-classical form known for its rapid, jerky, and continuous rolling Taans. This unique style is believed to have originated from the folk songs sung by camel drivers in the Punjab and Sindh regions. The jumping nature of the melody and the use of regional dialects like Punjabi are its defining features, requiring immense vocal control and rhythmic precision.

149. (C) Shori Mian
Shori Mian is the legendary figure credited with refining the folk songs of Punjabi camel drivers into the sophisticated semi-classical form known as Tappa. By adding complex, rolling Taans and intricate ornamentations while maintaining the characteristic jerky rhythmic movements, he brought this regional style into the classical music repertoire. His creative genius established Tappa as one of the most challenging vocal genres.

150. (B) Shringara - Erotic romantic escapades in folk settings
A Bhajan is a devotional song focused on spiritual themes and praise for the divine. It explores concepts like Nirguna (formless divine), Saguna (divine with form), and deep philosophical reflections on life. While some Bhajans use romantic metaphors to describe the soul's longing for God, they do not feature the overt eroticism or secular romantic escapades found in lighter forms like Thumri.

151. (D) A brisk rhythmic piece with jatis, swaras, and brief lyrics.
Tillana is a lively and rhythmically complex form in Carnatic music. It is characterized by the use of jatis (rhythmic syllables) and Swaras (sol-fa notes), which are interspersed with a brief section of Sahitya (lyrics). Performed at a brisk tempo, it showcases the artist's rhythmic precision and agility. Stylistically, it is the Carnatic equivalent of the Hindustani Tarana and provides an energetic conclusion.

152. (A) Both Statement I and Statement II are true.
In the history of instrumental music, specifically for the Sitar, Gats are often categorized by their regional and structural origins. The Maseetkhani Gat, characterized by its slow Vilambit Laya and specific stroke patterns, is also known as the Pachhimi Gat (Western style). Conversely, the faster Razakhani Gat, which emphasizes agility and rhythmic variations, is referred to as the Purbi Gat (Eastern style).

153. (C) Anupallavi - The second, often higher-pitched section
A Carnatic Kriti is typically composed of three sections. The Pallavi is the opening thematic line. The Anupallavi is the second section, which usually explores the higher register of the Raga and provides a melodic contrast to the Pallavi. The Charanam is the concluding section that includes more detailed lyrics. Sangati refers to melodic variations of a specific line, not the entire lyrical text.

154. (A) Maseetkhani followed by Razakhani Gat
A traditional instrumental performance on the Sitar or Sarod follows a specific structural progression. It typically starts with a Maseetkhani Gat, which is a slow composition set to Teental

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209. (B) Its reliance on fast, continuous Murkis and Khatkas.
Dhrupad is the most serious and austere form of Hindustani music, known for its microtonal purity and majestic character. It relies on smooth glides (Meend) and heavy vibrato (Gamak) to maintain its solemn temperament. It does not use fast, jerky ornamentations like Murkis and Khatkas, which are more characteristic of the lighter and more flexible Khayal and Thumri styles.

210. (A) P-2, Q-1, R-4, S-3
Each of these compositions has a specific identifying feature. Sargam Geet uses only sol-fa syllables. Lakshan Geet defines the technical rules of a Raga. Tarana is a fast composition using rhythmic, often meaningless syllables. Trivat is a composition that traditionally combines three elements: lyrics, sargam, and tarana syllables. These forms serve different educational and performance roles within the Hindustani classical music tradition.

211. (C) Monsoon/Spring
Kajri and Chaiti are both seasonal semi-classical forms, but they are distinguished by the time of year and the associated mood. Kajri is traditionally sung during the monsoon season and depicts themes of rain and the longing of lovers. Chaiti is performed during the Hindu month of Chaitra (spring) and frequently focuses on themes related to the spring season and Lord Rama.

212. (A) Both Statement I and Statement II are true.
In a Ragam Tanam Pallavi (RTP) performance, the Pallavi is a highly structured, pre-composed line of melody and text that serves as the centerpiece. It is specifically designed to be the foundation for intense rhythmic exploration. The performer uses complex techniques like Anuloma and Pratiloma to vary the speed of the Pallavi against the fixed Tala cycle, showcasing their rhythmic and melodic mastery.

213. (D) Component 4 - Pakhawaj Bols
A Trivat is a specialized vocal composition that, as its name suggests, is made up of three distinct musical components. These include poetic lyrics (Sahitya), Tarana syllables, and Sargam (sol-fa syllables). While some modern interpretations might include other elements, the traditional definition of a Trivat focuses on this specific triple combination. Pakhawaj bols are a standard fourth element in the Chaturang form, not the Trivat.

214. (B) Pakhawaj Bols
In certain advanced vocal compositions like Chaturang, a vocalist may incorporate a section made up purely of drum syllables, known as Pakhawaj bols. These syllables, such as “Dha Kit Tak Dhum,” are vocalized rhythmically to mimic the sound of the barrel drum. This technique demonstrates the singer’s rhythmic precision and versatility, adding a percussive dimension to the melodic and lyrical performance.

215. (A) I, II, and III only
Dhamaar is a serious classical form traditionally sung during the Holi festival. It is set to the fourteen-beat Dhamar Tala and features lyrics describing the playful interactions of Radha and Krishna with colors. Contrary to avoiding it, Dhamaar is famous for its intricate rhythmic interplay, known as Laya-baant, where the singer creates complex variations against the steady beat of the Pakhawaj drum.

216. (A) Jumping rolling taans
The defining characteristic of Tappa is its use of rapid, jumping, and rolling Taans. This semi-classical form originated from the folk songs of Punjabi camel drivers, and its melodic movements are said to emulate the jerky gait of a camel. Tappa requires exceptional vocal agility and control to execute these continuous and fast-paced ornamentations, distinguishing it from other slower and smoother classical forms.

217. (C) Statement I is true but Statement II is false.
Wajid Ali Shah was indeed instrumental in the development and patronage of the Lucknow style of Thumri. However, it is incorrect to say the Lucknow Ang avoids dance-oriented Bol Baant. In fact, the Lucknow style is historically connected to Kathak dance and is well-known for its “Bandish Ki Thumri,” which emphasizes rhythmic wordplay and Bol Baant to suit the needs of the dancer.

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compositions. It demonstrates how artists adapt their methods to move away from older structures toward more sophisticated and complex classical musical performance styles.

255. (C) Saadra
The musicologist examines Saadra as a key part of the continuum of vocal compositions alongside other forms like Prabandh and Dhrupad. By studying Saadra's origin and development, researchers can better illustrate how foundational musical structures influence modern presentation methods. This analysis situates the form within the historical evolution from ancient musical frameworks toward nuanced classical vocal performances.

256. (B) Kheyaal
The university symposium identifies Kheyaal as a major vocal composition that currently dominates the modern classical stage. Scholars analyze its origin and development as a central case study to understand the dynamic shift in vocal presentations over time. Its presentation style is often contrasted with other forms, highlighting its significance as a prominent structure in contemporary classical music.

257. (D) A single cohesive presentation
Trivat and Chaturang are analyzed as specific musical forms that integrate multiple diverse components. The structural analysis reveals that these forms combine these elements into a single cohesive presentation. This integration demonstrates how complex vocal compositions can unite various technical aspects to highlight the conceptual depth and technical prowess of the popular artists performing these specialized musical structures.

258. (A) Notation and melodic structure
Sargam Geet is introduced as a vocal form that emphasizes specific musical elements during its presentation. It primarily focuses on notation and melodic structure, serving as an educational tool for students examining varied compositions. This form allows scholars to analyze how specific structures define the presentation techniques used to showcase technical mastery within the field of classical music.

259. (C) The theoretical characteristics of a melody
The academic workshop defines Lakshan Geet as a compositional form with a very specific focus. Unlike other structures, its presentation is dedicated to defining the theoretical characteristics of a melody. This focus allows students and scholars to understand the conceptual framework behind musical compositions, highlighting the shift toward using vocal presentations to explain and illustrate melodic theory.

260. (A) Raagmaala
Raagmaala is described as a complex vocal composition that functions by seamlessly weaving multiple melodies together into a single presentation. The academic discussion concludes that this form demonstrates significant technical prowess and conceptual depth. It represents a dynamic shift in vocal performance, where artists utilize these varied structures to showcase a sophisticated and integrated approach to musical development.

261. (D) Lyrical and emotive focus
Thumri and Dadra are documented as closely related vocal forms that prioritize a specific expressive quality. Their presentation is characterized by a strong lyrical and emotive focus, setting them apart from more rigid structural forms. Popular artists utilize these compositions to emphasize emotional delivery through specialized techniques, reflecting a comprehensive framework for the development of highly expressive musical performances.

262. (B) Rapid, intricate, and bouncing
The research project identifies Tappa as a unique compositional form with distinct melodic characteristics. Its origin and development reveal a structure defined by rapid, intricate, and bouncing melodic patterns. These specific patterns differentiate Tappa from other vocal forms, requiring artists to adopt specialized presentation methods that differ significantly from the techniques used in more traditionally structured ancient musical frameworks.

263. (C) Tempo and phrasing
In the field of expressive vocal compositions, popular artists use specific techniques to heighten emotional delivery. In forms like Thumri and

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227. (C) Firozkhani Gat
Firozkhani Gat is a specific instrumental composition for the Sitar, named after Firoz Khan. It is uniquely characterized by its medium-fast tempo and the use of off-beat, syncopated rhythmic strokes. This style provides a rhythmic variation from the more standard Gat forms and requires the instrumentalist to have a sophisticated control over the timing and placement of the plectrum strokes against the Tala.

228. (D) Preference for more flexible
The historical shift from Dhrupad to Khayal in the Mughal courts was primarily due to a growing preference for more flexible and imaginative musical expression. While Dhrupad was rigid and austere, Khayal allowed for greater individual improvisation and delicate ornamentation. This aesthetic shift led both patrons and performers to embrace a genre that could more easily adapt to personal creative impulses and diverse melodic moods.

229. (B) II, III, and IV only
A Bhajan is a devotional song that prioritizes spiritual sentiment and emotion over classical rigidity. It is fundamentally a vocal form, not an instrumental one. Famous saint-poets like Meera Bai and Kabir are its most celebrated lyricists. Bhajans can be sung in a choral format, making them an accessible way for communities to express their devotion through music and poetry.

230. (A) P-2, Q-4, R-3, S-1
Each of these compositions is defined by a specific identifying feature. Tarana uses rhythmic, meaningless syllables (often derived from Nom-Tom patterns). Sargam Geet is made up purely of sol-fa syllables. Lakshan Geet contains lyrics that describe the grammatical rules of the Raga. Chaturang is a composition that integrates four distinct musical elements. These forms reflect the diverse structural approaches in Hindustani music.

231. (D) Dadra
Bada Khayal is a serious classical form performed in a very slow tempo (Vilambit Laya). It is traditionally set to slow Talas like Ektaal, Jhoomra, or Tilwada, which provide a spacious framework for elaborate melodic development. Dadra, which is a fast six-beat cycle, is an exception; it is traditionally used for lighter, semi-classical forms and is not suitable for the slow, meditative exploration of Bada Khayal.

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232. (A) Foundational
The Asthai is the first and most foundational section of a Hindustani classical composition. It establishes the core melodic identity of the Raga and serves as the ground to which the performer repeatedly returns after melodic elaborations. By anchoring the performance, the Asthai provides structural stability and ensures that the central theme of the composition remains clear throughout the presentation.

233. (A) Both Statement I and Statement II are true.
A standard instrumental performance on the Sitar or Sarod utilizes two main Gat styles. The Maseetkhani Gat is a slow composition (Vilambit Laya) used for detailed and meditative melodic exploration. The Razakhani Gat is a fast composition (Drut Laya) used to showcase rhythmic dexterity and virtuosity. Together, they provide the structural framework for the progression of a Raga from slow development to a fast climax.

234. (A) Bhajan - Martial
Semi-classical forms are traditionally associated with specific themes. Hori focuses on the spring festival and Radha-Krishna. Chaiti is dedicated to Lord Rama and the spring month. Kajri depicts the monsoon and longing. Bhajan is fundamentally a devotional form focused on spiritual praise. Martial themes are not characteristic of the Bhajan genre, which prioritizes peace, humility, and religious sentiment.

235. (A) I, II, and III only
Ragam Tanam Pallavi (RTP) is a centerpiece of Carnatic music. Ragam is unmetered improvisation, Tanam introduces a rhythmic pulse, and the Pallavi is a highly structured, pre-composed line. It is incorrect to say it is independent of a Tala cycle throughout; the Pallavi section itself is set to a specific, often complex Tala, which serves as the framework for rhythmic variation.

236. (B) Sargam
Sargam refers to the practice of singing the names of the musical notes themselves, such as Sa, Re, Ga, and Ma. When a vocalist incorporates these sol-fa syllables into a rhythmic pattern as a core part of their performance, it is called a Sargam rendition. This technique allows the musician to demonstrate the melodic structure and scales of the Raga with rhythmic and mathematical precision.

237. (C) mathematical variations
A Geet is a light musical form that emphasizes a pleasing melody and expressive lyrics. While it may be based on a Raga, it does not strictly follow heavy classical grammar or require complex mathematical rhythmic variations. This flexibility makes the Geet accessible and popular, focusing on emotional delivery and poetic clarity rather than the technical rigors of classical genres like Khayal or Dhrupad.

238. (D) Zafarkhani Gat
Zafarkhani Gat is a specialized instrumental composition for the Sitar, named after Ustad Zafar Khan. It is uniquely defined by the use of complex and intricate Mizrab (plectrum) stroke patterns. These difficult rhythmic strokes require high levels of right-hand technical skill and dexterity. This style adds a layer of rhythmic complexity that distinguishes it from more standard slow or fast instrumental Gat compositions.

239. (A) agile/lyrics
The evolution of the Bol-taan technique in Khayal is an effect of the genre's focus on integrating melodic agility with the poetic text. By executing rapid melodic sequences while pronouncing the lyrics, the vocalist creates a sophisticated interplay between melody and words. this technique allows for a more dynamic and expressive performance, showcasing the singer's control over both rhythmic timing and melodic articulation.

240. (A) I, II, III, and IV only
Prabandh is an ancient, highly structured compositional form that laid the foundation for later classical genres like Dhrupad. It consists of melodic sections called Dhatus (like Udgraha and Dhruva) and various structural components called Angas. While historically foundational, it is not the most popular concert form today; Khayal and Thumri have largely taken its place in modern classical performances.

241. (B) Khayal
The ancient Prabandh form was composed using specific structural components known as Angas. These included Svara (notes), Paata (rhythmic syllables), and Biruda (words of praise). Khayal, however, is not an Anga of Prabandh; it is a much later and more flexible vocal style that emerged after the decline of the Prabandh and Dhrupad systems, becoming the dominant classical genre.

242. (A) Deep pure Alap
Dagar Bani is one of the four traditional styles of Dhrupad, historically preserved by the Dagar family. Its most characteristic feature is the focus on a deep, pure, and meticulously structured Aalap. This style emphasizes meditative melodic development, microtonal precision, and the architectural depth of the Raga. It avoids fast Taans, maintaining the majestic and solemn nature of the authentic Dhrupad tradition.

243. (A) Both Statement I and Statement II are true.
The Kriti is indeed the predominant and most popular compositional form in modern Carnatic music concerts. It provides a structured yet flexible framework for both melodic and lyrical expression. A standard Kriti consists of three main parts: the Pallavi (the opening theme), the Anupallavi (the second section), and the Charanam (the concluding section). This structure is central to the Carnatic repertoire.

244. (D) Takhallus - Cycle
In the context of the Ghazal, the term Takhallus refers to the poet's unique pen name, which is traditionally included in the final couplet (Maqta). It does not mean "cycle." The other terms are correct: a Sher is a single couplet, the Matla is the opening couplet that establishes the rhyme scheme, and the Maqta is the concluding couplet of the poem.

245. (A) II, III, I
A standard Carnatic Kriti follows a specific chronological order of structural sections. The performance begins with the Pallavi, which introduces the main melodic and lyrical theme. This is followed by the Anupallavi, which

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provides a melodic contrast, often in the higher register. The piece concludes with the Charanam, which contains more detailed lyrics and brings the composition to a satisfying resolution.

246. (B) second section
In the structure of a Hindustani classical composition, the Antara is the second section. It typically explores the higher notes of the middle octave and the upper octave, providing a melodic and register contrast to the foundational Asthai. By moving into the higher register, the Antara allows the performer to further elaborate on the Raga's characteristics and poetic sentiment before returning to the main theme.

247. (D) fast-paced
Javali is a semi-classical Carnatic musical form characterized by its fast-paced and catchy melodic structure. It typically features lyrics that deal with earthly romantic and erotic themes using colloquial language. Unlike the more serious and devotional Kritis, Javalis are light and emotional, making them very popular as a concluding piece in concerts and as accompaniment for classical dance performances like Bharatanatyam.

248. (A) Tappa
Tappa is a highly specialized semi-classical form known for its rapid, continuous, and rolling vocal variations. This unique style originated from the folk songs sung by camel drivers in the Punjab and Sindh regions. The jumping nature of the melody and its rhythmic agility require immense vocal control, making it one of the most technically challenging and distinctive genres in the Hindustani classical music tradition.

249. (C) decline of courts
The integration of Thumri into the standard classical concert repertoire was largely due to the decline of royal courts and the subsequent move of musicians to urban public stages. As patronage shifted from exclusive royal chambers to a broader public audience, expressive and emotionally direct forms like Thumri gained widespread appeal. This transition helped bridge the gap between rigorous classical music and more accessible, sentimental genres.

250. (A) fast vocal meaningless
Tarana is a fast-paced vocal form in Hindustani music that utilizes rhythmic syllables instead of traditional poetic lyrics. It emphasizes the speed and rhythmic virtuosity of the performer. Often concluding a concert, it highlights the singer's control over complex melodic patterns. These syllables are generally believed to be derived from Persian or mystic Sufi origins during the medieval period.

251. (B) Dhrupad
The provided text describes Dhrupad as an evolution from earlier musical traditions that emerged with a robust and highly structured presentation. This specific vocal composition became a central point of focus for popular artists within the field. Its presentation is defined by its distinct architectural framework, representing a shift toward more established classical musical performance structures.

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252. (A) Later classical presentations
The musicological study traces the origins of Prabandh and notes that its structural elements served as the essential foundation for later classical presentations. This ancient vocal form provided the groundwork upon which subsequent musical developments were built. Understanding its development is crucial for researchers illustrating how foundational structures continue to influence the presentation methods used by performers today.

253. (C) Distinct seasonal thematic presentations
The academic analysis highlights Dhamaar as a specific compositional form characterized by its inherent rhythmic complexity. It is frequently associated with distinct seasonal thematic presentations, setting it apart from other rigid ancient frameworks. This form represents a continuation of musical evolution where specific themes and intricate rhythms define the presentation methods utilized by artists within the vocal tradition.

254. (D) Vocal presentation techniques and methods
The transition from rigid ancient frameworks to nuanced classical performances is explicitly driven by the development of vocal presentation techniques and methods. This evolution reflects a continuous process within the field of vocal

290. (A) Innovative presentation methodologies
The archives project concludes that the ongoing development of vocal and instrumental compositions is not accidental. It is heavily reliant on the innovative presentation methodologies adopted by popular artists across generations. These refined styles and techniques are fundamentally intertwined with the evolution of forms like Thumri and Kriti, ensuring that musical traditions continue to grow through specialized and creative performance.

291. (C) Four
The research into structural complexity highlights Chaturang as an exceptionally demanding vocal composition. Its presentation requires the performer to achieve simultaneous mastery of four distinct musical components. This requirement makes it a significant part of the academic syllabus, as it tests the technical diversity and skill of artists who must navigate multiple layers of musical structure within a single performance.

292. (A) The rapid articulation of rhythmic syllables
The development of Tarana is characterized by a focus on rhythmic elements within its structure. According to the academic study, its presentation relies heavily on the rapid articulation of rhythmic syllables. This specialized technique differentiates Tarana from other vocal forms, requiring artists to demonstrate a high degree of speed and rhythmic precision as they perform this complex musical composition.

293. (D) Intricate, fast-paced vocal jumps
Tappa is analyzed for its unique origin and development, which set it apart from other vocal compositions. The academic journal emphasizes that this form is defined by its intricate, fast-paced vocal jumps. These bouncing melodic patterns represent a high level of technical difficulty, requiring popular artists to utilize specialized presentation methods to master the agility required for such performances.

294. (B) Seasonal development
The presentation of Chaiti is analyzed through a different lens than more structurally rigid forms. Researchers document its origin and development in the context of specific thematic expression and seasonal development. This highlights the diversity within the vocal tradition, where environmental and cultural factors influence how certain compositions are structured and presented by popular artists in the field.

295. (C) Aspects of vocal proficiency
Popular artists often choose to perform a variety of forms such as Chaturang, Tarana, Tappa, and Chaiti. These compositions are routinely selected because they allow the performer to demonstrate contrasting aspects of vocal proficiency. By mastering the rhythmic syllables, fast-paced jumps, and seasonal themes of these diverse forms, artists showcase the immense technical diversity present within the musical syllabus.

296. (D) Complex rhythmic cycles
The pedagogical workshop identifies Dhamaar as a definitive vocal composition with a rigid classical structure. Its presentation is characterized by complex rhythmic cycles that require a high level of technical precision. This form represents one end of the structural spectrum, where adherence to complex rhythms and formal frameworks is essential for performers working within this traditional vocal category.

297. (A) Vibrant seasonal themes
In contrast to more rigid forms, Hori is defined by a different developmental focus. Its origin and development are deeply tied to vibrant seasonal themes rather than strict rhythmic rigidity. This thematic flexibility allows the form to reflect specific cultural and environmental contexts, showing how vocal compositions can prioritize seasonal expression over the complex structural constraints found in other formats.

298. (B) Universally accessible, devotionally centered
The workshop explores Bhajan as a key example within the category of Light Music. This form is emphasized for its development as a universally accessible and devotionally centered vocal composition. Its presentation focuses on lyrical simplicity and broad appeal, highlighting a shift away from structural complexity toward a more emotional and faith-based connection with a diverse range of audiences.

299. (B) Pallavi
To illustrate the broad structural spectrum of vocal music, the academic session introduces

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Dadra, they frequently manipulate tempo and phrasing. This manipulation is a central part of their presentation methods, allowing them to create a more profound impact on the audience by departing from more rigid and structured ancient musical formats.

264. (D) Festive spring themes
Hori is analyzed within the context of seasonal and regional significance in vocal compositions. It is traditionally linked to festive spring themes, reflecting its cultural origins. This thematic focus is integrated into the presentation of the form, showing how environmental and seasonal elements play a crucial role in the development and performance of specialized musical compositions within the study.

265. (A) Environmental themes
The development of seasonal forms like Hori, Kajri, and Chaiti illustrates how environmental themes are integrated into vocal presentations. These compositions reflect distinct cultural origins and seasonal significance. By evaluating these forms, researchers show that the presentation methods used by popular artists incorporate regional elements, highlighting a departure from rigid ancient structures toward more thematic and expressive frameworks.

266. (B) Geet
The academic case study focuses on Geet as a form within Light Music known for its broad appeal. Its presentation is characterized by melodic simplicity and lyrical prominence. This review explores how the development of Geet reflects a shift toward more text-driven musical expressions, emphasizing the importance of lyrical clarity and emotional connection for contemporary audiences in the musical landscape.

267. (B) Poetic structure
The Gazal is identified as an essential compositional form that depends on two primary elements for its presentation. It relies heavily on a defined poetic structure and emotive vocal delivery. This focus indicates a movement toward musical expressions that are driven by text, where the poetic content is prioritized alongside the musicality to enhance the overall emotional connection with listeners.

268. (A) Distinct devotional nature
Bhajan is documented as a vocal composition with a widespread popularity among diverse audiences. Its presentation is characterized by a distinct devotional nature, which defines its development within the field of Light Music. This form serves as an example of how accessibility and emotional connection are prioritized, bridging the gap between classical techniques and more general, faith-based musical expressions.

269. (C) Complex structural rigidity
The development of Light Music forms like Geet, Gazal, and Bhajan represents a critical shift in how vocal compositions are presented. This shift prioritizes lyrical clarity and emotional connection for the audience. Consequently, these forms move away from the complex structural rigidity found in more traditional classical frameworks, establishing a more accessible and text-driven approach to musical performance.

270. (D) Classical rigor
Popular artists performing Light Music compositions often use their specialized presentation styles to connect with diverse audiences. They bridge the gap between the accessibility of these forms and the traditional standards of classical rigor. This balance allows them to maintain technical quality while prioritizing the emotional connection and lyrical clarity that characterize the development of forms like Geet and Gazal.

271. (C) Maseetkhani Gat
The conservatory syllabus describes Maseetkhani Gat as a specific instrumental form with a distinct structural style. It is typically characterized by its deliberate and slow-paced structural development. This form dictates the performer's technique, requiring a mastery of slow tempo and specific stroke patterns that represent a critical phase in the evolution of instrumental presentation methods for string instruments.

272. (B) Fast-paced presentation
The Razakhani Gat is introduced as an instrumental composition that stands in direct contrast to slower forms. It is specifically emphasized for its fast-paced presentation and energetic rhythmic patterns. Performers of this style must master the rapid melodic progression

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218. (A) Rama/Chaitra
Chaiti is a seasonal semi-classical form traditionally sung during the Hindu month of Chaitra. Its lyrics are often dedicated to Lord Rama, frequently featuring his name as a motif, and it captures the essence of the spring season. Other pairs are incorrect: Kajri is associated with the monsoon, Hori with the spring/Holi festival, and Ghazals focus on poetic couplets rather than devotional praise of deities.

219. (D) Lakshan Geet
A Lakshan Geet is a specific type of pedagogical composition where the lyrics are designed to teach the characteristics of a Raga. When a performer sings a piece that explicitly mentions the Raga's name and incorporates its catching phrase (Pakad) into the text, they are performing a Lakshan Geet. This form helps students learn and remember the grammatical rules and melodic identity of the Raga they are singing.

220. (D) I, II, III, IV, and V
The Tillana is a lively, rhythmically complex form in Carnatic music that is stylistically equivalent to the Hindustani Tarana. It uses jatis (rhythmic syllables) and Swaras, often including a short section of Sahitya (lyrics). Typically performed at the end of a concert, it showcases the artist's rhythmic precision and melodic agility, providing a dynamic and high-energy conclusion to the classical performance.

221. (C) Delicate Murkis
Khandar Bani is one of the traditional styles of Dhrupad, characterized by its robust, forceful, and vigorous approach to voice production. It emphasizes power, forceful Gamaks, and a strong architectural development of the Raga. Delicate ornamentations like Murkis are more characteristic of the lighter Khayal and Thumri styles and are generally avoided in the serious and powerful Khandar Bani Dhrupad tradition.

222. (D) Rhythmic improvisation without a fixed Tala cycle.
Tanam is an essential section in a Carnatic Ragam Tanam Pallavi performance. It consists of melodic improvisation where the artist introduces a steady rhythmic pulse, yet it is performed without being bound to a fixed Tala cycle. This unique rhythmic energy bridges the gap between the free-form Alapana and the structured rhythmic framework of the Pallavi, showcasing the performer's internal sense of rhythm.

223. (A) Both Statement I and Statement II are true.
A traditional Dhrupad composition is divided into four sections. Sanchari is indeed the third section. Its role in the musical structure is to explore the Raga primarily in the middle and lower octaves, providing a melodic contrast to the higher register exploration of the preceding Antara. This systematic development is a hallmark of the disciplined and architectural nature of the classical Dhrupad form.

224. (B) Dhrupad - Bengali
Hindustani musical forms are traditionally linked to specific languages. Tappa uses Punjabi, and Ghazals use Urdu or Persian. Javali is a Carnatic form traditionally sung in Telugu or Kannada. While Dhrupad was eventually sung in many regions, its classical foundation and most famous compositions are in Braj Bhasha and other Hindi dialects, not primarily in Bengali.

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225. (A) Both A and R are true and R is the correct explanation of A.
The Purab Ang style of Thumri, originating in centers like Banaras, is characterized by its deep focus on "Bol Banav." This technique involves exploring the various emotional shades and meanings of the lyrics through subtle melodic variations and glides. This emphasizes sentimental expression over fast rhythmic play, reflecting the aesthetic preferences of the regions where this sophisticated semi-classical style was developed.

226. (A) Persian poetry
Chaturang is a vocal composition that, by definition, contains four distinct elements: Khayal lyrics (Sahitya), Tarana syllables, Sargam (sol-fa), and Pakhawaj drum bols. While Tarana syllables are sometimes believed to have Persian origins, the actual structural components of a Chaturang do not include Persian poetry as a separate fifth element. It is the combination of these four specific components that defines the form.

evolutionary trends. They specifically focus on tracing the origin of Prabandh to see how its development influenced the subsequent presentation of various vocal compositions. This early form is critical for understanding the structural paradigms that shaped the foundational architectures of the musical tradition studied by the scholars.

282. (B) Firozkhani Gat
To understand parallel evolutionary tracks between different categories, the study charts the origin and development of Firozkhani Gat. This instrumental composition is analyzed alongside vocal forms like Prabandh. By comparing these tracks, researchers can observe how instrumental music evolved in its presentation and structural development, providing a cohesive theoretical framework for understanding the history of diverse musical architectures.

283. (B) By adapting their presentation techniques
Popular artists have historically played a role in the evolution of musical forms like Prabandh and Firozkhani Gat. The seminar explains that these artists adapted their presentation techniques to align with the shifting developmental phases of these compositions. This adaptability ensured that the performances remained relevant to the changing structural paradigms and continuous development within the vocal and instrumental fields.

284. (A) Underlying structural principles
After evaluating the simultaneous origin and development of both vocal and instrumental categories, researchers reached a specific conclusion. They determined that these distinct musical forms share underlying structural principles. This finding provides a cohesive theoretical framework, allowing scholars to understand the shared evolutionary trends and common architectural foundations that exist across diverse vocal compositions and various instrumental musical forms.

285. (C) Continuous development
The seminar emphasizes that the presentation of vocal and instrumental compositions was not static. Instead, these forms underwent continuous development, which significantly altered their structural paradigms over time. This ongoing process of change affected how forms like Prabandh and Firozkhani Gat were presented by popular artists, reflecting the dynamic nature of musical evolution within the historical and theoretical framework.

286. (D) Subtle vocal modulations
The university archives project documents how popular artists influence the presentation of Thumri. These practitioners introduce subtle vocal modulations that are designed to enhance the emotional delivery of the piece. This finding highlights the critical role of artists in the development of vocal compositions, showing how their specialized techniques refine the form and impact the overall listener experience.

287. (C) Slow and deliberate structural presentation
When performing Maseetkhani Gat, popular artists follow a specific approach to its presentation. They strictly maintain the form's slow and deliberate structural presentation, which is a defining characteristic of this instrumental composition. This adherence to tradition, while allowing for subtle refinements, ensures that the foundational architectural framework of the Gat remains preserved throughout successive generations of musical performance.

288. (B) Its melodic boundaries
While popular artists strictly maintain the slow and deliberate structure of the Maseetkhani Gat, they also find room for innovation. The archive study observes that these performers subtly expand the melodic boundaries of the composition. This expansion allows for ongoing development within the form, demonstrating how artists balance traditional structural requirements with creative growth in instrumental musical presentations.

289. (D) Lyrical structure and development
In the presentation of Kriti, popular artists are observed to manage a complex balance between two elements. They must successfully integrate the pre-composed lyrical structure with spontaneous development during the performance. This ability to balance existing frameworks with creative innovation is fundamental to the presentation styles refined by renowned practitioners, showcasing the technical depth required in this specific vocal form.

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and specific stroke techniques that define its development, contributing to the diversity found within contemporary repertoires for string instruments.

273. (D) Instrumental compositions
Firozkhani Gat, Maseetkhani Gat, Razakhani Gat, and Zafarkhani Gat are all categorized within the module as specialized instrumental compositions. The academic scenario directs students to evaluate how the unique rhythmic and melodic frameworks of these forms dictate performance techniques. Their origin and development mark a significant evolution in the presentation methods used for string instruments in the classical tradition.

274. (A) Stroke patterns
Popular artists in the field of these specialized instrumental compositions must master several nuanced differences. These include variations in tempo, melodic progression, and specific stroke patterns. These elements are intrinsic to forms like Firozkhani Gat and Razakhani Gat. Mastering these technical components allows performers to navigate the unique rhythmic and melodic frameworks that define the presentation of string instruments.

275. (C) String instruments
The study of compositions like Firozkhani Gat and Zafarkhani Gat highlights an evolution in musical presentation. This process specifically relates to the techniques used for string instruments. By analyzing the origin and development of these forms, researchers understand how various melodic frameworks and stroke patterns have shaped the foundation of contemporary instrumental repertoires within the academic musical syllabus.

276. (A) Lyrical and musical elements
Kriti is considered a pivotal compositional form within the southern musical tradition. The symposium highlights its significance based on its balanced integration of lyrical and musical elements. This structural balance requires rigorous training from popular artists, illustrating a commitment to maintaining complex architectures. The development of Kriti represents a central focus for researchers examining the evolution of traditional compositions.

277. (D) To conclude a performance sequence
Tillana is described as a specific rhythmic and fast-paced compositional form. In the context of the southern tradition, its presentation is often utilized specifically to conclude a performance sequence. This placement allows artists to showcase technical energy and rhythmic mastery. Its development remains an essential part of the curriculum for scholars studying the structured presentation of varied musical forms.

278. (B) Three parts
The conference focuses a significant portion of its analysis on a complex framework known as Raagam, Taanam, and Pallavi. This elaborate structure is identified as being tripartite, meaning it is composed of exactly three parts. Each part requires a high level of structural discipline and serves to illustrate the intricate melodic and rhythmic architectures inherent in the musical tradition.

279. (C) Improvisational skill and discipline
The elaborate tripartite structure consisting of Raagam, Taanam, and Pallavi is noted for its high level of complexity. According to the scholars, mastering its presentation demands immense improvisational skill and structural discipline from the performer. This requirement reflects the deep-rooted commitment within the field to preserving sophisticated musical architectures that challenge the technical and conceptual abilities of artists.

280. (D) Rhythmic and melodic architectures
The continuous development of forms like Jaati, Javali, and Tillana illustrates a commitment to a specific goal. This goal is the preservation of intricate rhythmic and melodic architectures within the traditional musical landscape. By studying these structures, researchers and artists ensure that the complex foundations of the southern musical tradition are maintained through rigorous training and disciplined presentation methods.

281. (A) Prabandh
In the seminar on musical historiography, researchers analyze early forms to understand

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Pallavi. This composition is evaluated for its high level of complexity and demanding nature. By comparing Pallavi with simpler forms like Bhajan, scholars can demonstrate maximum structural contrast. Its presentation requires significant discipline, representing the most challenging end of the spectrum for artists in the field.

300. (A) Presentation techniques

Popular artists must possess the ability to navigate a wide variety of compositional forms. When moving from the strictness of forms like Dhamaar and Pallavi to the thematic flexibility of Hori or Bhajan, they must rapidly adapt their presentation techniques. This adaptability allows them to maintain the integrity of each unique form while demonstrating the necessary technical and emotional ranges.

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CHAPTER 08
Musical Instruments and its Classification

1. Which classification system of musical instruments was established by Bharata in the Natya Shastra?
(A) Tat, Vitata, Ghan, Sushir
(B) Tat, Avanaddha, Ghan, Sushir
(C) String, Wind, Percussion, Solid
(D) Chordophone, Aerophone, Membranophone, Idiophone

2. Read the given statements and select the correct option.
Statement I: The ancient Tamil text Tolkappiyam classifies instruments into similar four categories.
Statement II: Narada's Shiksha classifies instruments exclusively based on their material.
(A) Both Statement I and II are true
(B) Both Statement I and II are false
(C) Statement I is true but Statement II is false
(D) Statement I is false but Statement II is true

3. The following question consists of two statements — Assertion (A) and Reason (R). Answer the question by selecting the appropriate option.
Assertion (A): The classification of instruments into four types in India predates the Hornbostel-Sachs system by centuries.
Reason (R): Bharata Muni categorized instruments into Tat, Avanaddha, Ghan, and Sushir in his Natya Shastra.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

4. Identify the correct pair of ancient Veena and its structural description.
(A) Vipanchi Veena - Seven strings
(B) Mattakokila - Nine strings
(C) Kachchapi Veena - Twenty-one strings
(D) Chitra Veena - Seven strings

5. Which of the following is NOT an ancient type of Veena mentioned in the Natya Shastra?
(A) Chitra
(B) Vipanchi
(C) Rudra
(D) Darvi

6. Match the items in List I with those in List II.
List I: (Ancient Veenas)
P. Chitra
Q. Vipanchi
R. Mattakokila
S. Ek Tantri
List II: (Number of Strings)
1. 21 strings
2. 7 strings
3. 9 strings
4. 1 string
(A) P-2, Q-3, R-1, S-4
(B) P-3, Q-2, R-1, S-4
(C) P-1, Q-2, R-3, S-4
(D) P-2, Q-1, R-3, S-4

7. What is the most appropriate definition of 'Ghan Vadya' in Indian music?
(A) Instruments producing melodic sound by striking a stretched skin
(B) Instruments producing musical sound through a vibrating air column
(C) Instruments producing melodic sound primarily through plucked strings
(D) Solid instruments producing sound by striking without needing tuning

8. In the medieval period, which musical treatise extensively elaborated on the classification of Veenas into Shruti and Swara Veenas?
(A) Sangeet Ratnakar
(B) Brihaddeshi
(C) Sangeet Parijat
(D) Chaturdandi Prakashika

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9. Read the following statements about the evolution of the Sitar:
1. It evolved from the ancient Tritantri Veena.
2. It was invented by Amir Khusrau by modifying the Persian Setar.
3. It belongs to the Ghan Vadya category.
4. Its frets are immovable like the acoustic guitar.

Which of the above statement(s) is/are correct?
(A) 1 and 2
(B) 2 and 3
(C) 1 and 4
(D) 3 and 4

10. Identify the incorrect statement regarding the Sarod.
(A) It is played using a wooden bow.
(B) It is a fretless string instrument.
(C) Its fingerboard is typically covered with a metal plate.
(D) It evolved from the Afghan Rabab.

11. Which playing technique involves a continuous glide between two notes on a string instrument?
(A) Krintan
(B) Zamzama
(C) Khatka
(D) Meend

12. Arrange the following ancient and medieval texts in chronological order of their documentation on musical instruments:
1. Sangeet Ratnakar
2. Natya Shastra
3. Sangeet Parijat
4. Brihaddeshi

(A) 2, 4, 1, 3
(B) 2, 1, 4, 3
(C) 4, 2, 1, 3
(D) 1, 2, 3, 4

13. How does the application of 'Krintan' differ from 'Zamzama' on a Sitar?
(A) Krintan is plucking with the right hand, Zamzama is sliding.
(B) Krintan involves pulling the string laterally, Zamzama involves continuous bowing.
(C) Krintan is a left-hand plucking technique, while Zamzama is a cluster of rapid notes.
(D) Krintan is used only in Jhala, while Zamzama is used only in Alap.

14. Based on the following description, identify the instrument being played:
An artist is playing an instrument that requires striking strings with small wooden mallets (kalams).
(A) Sitar
(B) Sarod
(C) Surbahar
(D) Santoor

15. Read the following statements regarding the Violin in Indian music:
1. It is a bowed string instrument (Tat Vadya).
2. It was introduced to Indian classical music during the colonial period.
3. It is tuned differently in Hindustani and Carnatic systems.
4. It features a fretboard with movable metal frets.
5. V. G. Jog is a famous Hindustani violinist.

Which of the above statement(s) is/are correct?
(A) 1, 2, 3, and 5
(B) 1, 3, 4, and 5
(C) 2, 3, 4, and 5
(D) 1, 2, 4, and 5

16. Identify the incorrect pair of instrument and artist.
(A) Sitar - Pt. Ravi Shankar
(B) Dilruba - Ustad Bismillah Khan
(C) Sarod - Ustad Amjad Ali Khan
(D) Santoor - Pt. Shivkumar Sharma

17. Which string instrument is structurally similar to the Sitar but tuned to a much lower pitch, typically used for deep Alap?
(A) Israj
(B) Surbahar
(C) Tanpura
(D) Dilruba

18. Read the given statements and select the correct option.
Statement I: The Tanpura provides the foundational drone in Hindustani classical music.
Statement II: The Tanpura is heavily fretted to allow for complex melody playing.
(A) Both Statement I and II are true
(B) Both Statement I and II are false
(C) Statement I is true but Statement II is false

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(A) Flute - Double reed
(B) Shehnai - Bellows
(C) Nagaswaram - Sympathetic strings
(D) Harmonium - Free metallic reeds

60. All of the following are Sushir Vadyas EXCEPT:
(A) Nagaswaram
(B) Morsing
(C) Shehnai
(D) Harmonium

61. In flute playing, the technique of producing a fast trill between two adjacent notes is known as:
(A) Meend
(B) Gamak
(C) Khatka/Murki
(D) Krintan

62. Which famous Hindustani flautist is known for playing a specially designed large flute to reach lower octaves (Mandra Saptak)?
(A) Pt. Ronu Majumdar
(B) Pt. Hariprasad Chaurasia
(C) Pt. Raghunath Seth
(D) Pt. Pannalal Ghosh

63. The following question consists of two statements — Assertion (A) and Reason (R). Answer the question by selecting the appropriate option.
Assertion (A): The Shehnai is considered highly auspicious and is traditionally played during marriages and temple rituals in North India.
Reason (R): The Shehnai is a stringed instrument that perfectly mimics the human voice.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

64. Identify the incorrect statement regarding the Nagaswaram.
(A) It is known as the world's loudest non-brass acoustic instrument.
(B) It is played strictly using a single reed mechanism.
(C) It has a flared wooden bell at the end.
(D) Its body is traditionally made of a specific type of hardwood.

65. The primary reason the Harmonium was initially banned by All India Radio for solo classical broadcasts was:
(A) It was considered a foreign instrument with no heritage
(B) Its fixed keys cannot produce Meend or microtonal Shrutis
(C) Its volume was significantly too loud for early radio microphones
(D) It lacked the necessary rhythmic capabilities for classical use

66. Match the items in List I with those in List II.
List I: (Sushir Vadyas)
P. Bansuri
Q. Shehnai
R. Harmonium
S. Shankh
List II: (Playing Mechanism)
1. Hand-pumped bellows
2. Transverse air blowing over a hole
3. Blowing directly through lips into a shell
4. Blowing through a double reed
(A) P-2, Q-4, R-1, S-3
(B) P-4, Q-2, R-1, S-3
(C) P-2, Q-1, R-4, S-3
(D) P-1, Q-3, R-2, S-4

67. Which classical instrument is known as the "Mangal Vadya"?
(A) Sitar
(B) Tabla
(C) Shehnai
(D) Harmonium

68. Read the given statements and select the correct option.
Statement I: The Pakhawaj is an asymmetrical, double-headed drum.
Statement II: The Pakhawaj belongs to the Sushir Vadya category.
(A) Both Statement I and II are true
(B) Both Statement I and II are false
(C) Statement I is true but Statement II is false
(D) Statement I is false but Statement II is true

69. Read the following statements about the Tabla:

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Hindustani classical music.
3. He played the instrument using a slide technique.
4. He adapted the instrument by adding sympathetic strings.

Which of the above statement(s) is/are correct?
(A) 1, 2, and 3
(B) 2, 3, and 4
(C) 1, 3, and 4
(D) 1, 2, and 4

30. Which famous artist is globally recognized for elevating the Sarod to international prominence alongside Pt. Ravi Shankar's Sitar?
(A) Ustad Vilayat Khan
(B) Pt. Ram Narayan
(C) Ustad Zakir Hussain
(D) Ustad Ali Akbar Khan

31. Read the given statements and select the correct option.
Statement I: The Sitar generally has movable frets tied to the neck with thread.
Statement II: The Sarod has fixed brass frets embedded in the fingerboard.
(A) Both Statement I and II are true
(B) Both Statement I and II are false
(C) Statement I is true but Statement II is false
(D) Statement I is false but Statement II is true

32. In the context of Hindustani music, what does the term 'Tarab' refer to?
(A) Main playing strings
(B) Sympathetic resonating strings
(C) The wooden bridge
(D) The tuning peg

33. The Jaltarang belongs to which category of musical instruments?
(A) Tat Vadya
(B) Ghan Vadya
(C) Sushir Vadya
(D) Avanaddha Vadya

34. Identify the incorrect statement regarding the Jaltarang.
(A) It belongs to the Avanaddha Vadya category.
(B) It consists of porcelain or metal bowls filled with water.
(C) The pitch of each bowl is altered by changing the volume of water.
(D) It is played by striking the bowls with wooden sticks.

35. Read the following statements about the Ghatam:
1. It is a large, narrow-mouthed earthenware pot.
2. It belongs to the Ghan Vadya category.
3. It is primarily used in Carnatic music but occasionally in Hindustani rhythm ensembles.
4. Its pitch can be slightly adjusted by applying clay or water to the opening.
5. It is played using a wooden mallet.

Which of the above statement(s) is/are correct?
(A) 1, 2, 3, and 4
(B) 2, 3, 4, and 5
(C) 1, 3, 4, and 5
(D) 1, 2, 4, and 5

36. Which playing technique is essential for altering the pitch dynamically while striking the Morsing?
(A) Changing the tension of the sympathetic strings
(B) Covering the holes with fingers
(C) Striking different parts of the instrument's rim
(D) Altering the shape and cavity of the player's mouth

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37. The Morsing is structurally classified as a type of:
(A) Flute
(B) Drum
(C) Jaw harp
(D) Bowed string

38. Read the given statements and select the correct option.
Statement I: Chipali and Kartal are rhythmic instruments that belong to the Ghan Vadya classification.
Statement II: They produce sound solely through the vibration of a stretched membrane.
(A) Both Statement I and II are true
(B) Both Statement I and II are false
(C) Statement I is true but Statement II is false
(D) Statement I is false but Statement II is true

39. Identify the correct pair of Ghan Vadya.

(D) Statement I is false but Statement II is true

19. Who is credited with the popularization of the Surbahar in Hindustani music?
(A) Amir Khusrau
(B) Omkar Nath Thakur
(C) Ustad Sahebdad Khan
(D) Wajid Ali Shah

20. Which of the following instruments is a bowed string instrument combining features of the Sitar and the Sarangi?
(A) Santoor
(B) Surbahar
(C) Jaltarang
(D) Dilruba

21. Which playing technique on the Sarod corresponds directly to the use of 'Mizrab' on the Sitar?
(A) Bowing with a 'Gaj'
(B) Plucking with a 'Mezap'
(C) Striking with a 'Jawa'
(D) Striking with 'Kalam'

22. Identify the correct statement regarding the Israj.
(A) It is struck with a pair of wooden sticks.
(B) It is a bowed string instrument with frets.
(C) It is a plucked instrument without frets.
(D) It primarily provides a rhythmic accompaniment.

23. The following question consists of two statements — Assertion (A) and Reason (R). Answer the question by selecting the appropriate option.
Assertion (A): The Santoor is considered a Tat Vadya rather than a Ghan Vadya.
Reason (R): Sound in the Santoor is produced by the vibration of stretched strings, despite being struck with mallets.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

24. Which of the following is NOT an essential part of a traditional Sitar?
(A) Gaj
(B) Dandi
(C) Tumba
(D) Tarab strings

25. Identify the correct pair of instrument and its classification.
(A) Tanpura - Sushir
(B) Harmonium - Ghan
(C) Santoor - Tat
(D) Flute - Avanaddha

26. Match the items in List I with those in List II.
List I: (String Instruments)
P. Sitar
Q. Violin
R. Santoor
S. Tanpura
List II: (Primary Playing Mechanism)
1. Plucked with fingers (drone only)
2. Struck with mallets
3. Bowed
4. Plucked with Mizrab
(A) P-4, Q-3, R-2, S-1
(B) P-3, Q-4, R-1, S-2
(C) P-4, Q-2, R-3, S-1
(D) P-1, Q-3, R-2, S-4

27. What is the primary function of the 'Jawari' thread in a Tanpura?
(A) To adjust the pitch of the strings accurately and precisely
(B) To act as a fixed fret for changing various melodic notes
(C) To protect the flat wooden bridge from excessive wearing out
(D) To create a rich, buzzing harmonic overtone spectrum

28. Which modification was introduced to adapt the Western guitar into the Hindustani classical slide guitar (Mohan Veena)?
(A) Addition of a bow
(B) Addition of sympathetic and drone strings
(C) Removal of all strings except four
(D) Replacing the wooden body with a gourd

29. Read the following statements about Pt. Brij Bhushan Kabra:
1. He is famous for playing the Surbahar.
2. He pioneered the use of the guitar in

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2. The Indian bamboo flute is a prominent example.
3. The Shehnai uses a double reed mechanism.
4. The Harmonium operates on free reeds.

Which of the above statement(s) is/are correct?
(A) 1, 2, and 3
(B) 2, 3, and 4
(C) 1, 3, and 4
(D) 1, 2, and 4

50. The Indian bamboo flute used in Hindustani classical music is commonly known as:
(A) Bansuri
(B) Venu
(C) Pungi
(D) Nadaswaram

51. Identify the incorrect statement regarding the Bansuri.
(A) It is a transverse (side-blown) flute.
(B) It is usually made from a single hollow shaft of bamboo.
(C) It features a metallic key mechanism for covering holes.
(D) Pitch is controlled by half-holing and varying blowing pressure.

52. Arrange the evolutionary stages of the flute in Indian history chronologically:
1. Depiction in ancient Buddhist stupa sculptures (e.g., Sanchi)
2. Mention in the Vedic texts as Venu or Nadi
3. Standardization into a large multi-octave concert instrument by Pt. Pannalal Ghosh
4. Classification in Bharata's Natya Shastra

(A) 2, 4, 1, 3
(B) 2, 1, 4, 3
(C) 1, 2, 4, 3
(D) 4, 2, 1, 3

53. The Shehnai belongs to which classification of musical instruments?
(A) Tat Vadya
(B) Ghan Vadya
(C) Sushir Vadya
(D) Avanaddha Vadya

54. Which maestro elevated the Shehnai from an instrument of traditional ceremonies to a recognized classical concert instrument?
(A) Pt. Hariprasad Chaurasia
(B) Ustad Bismillah Khan
(C) Pt. Shivkumar Sharma
(D) Ustad Ali Akbar Khan

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55. Read the following statements about the Nagaswaram:
1. It is a double-reed wind instrument.
2. It is typically longer and larger than the Shehnai.
3. It is predominantly used in South Indian (Carnatic) traditions.
4. It features movable frets.
5. It is accompanied traditionally by the Thavil.

Which of the above statement(s) is/are correct?
(A) 1, 2, 3, and 5
(B) 1, 3, 4, and 5
(C) 2, 3, 4, and 5
(D) 1, 2, 4, and 5

56. What distinguishes the Harmonium from the Flute despite both being Sushir Vadyas?
(A) Harmonium uses free reeds, Flute uses a vibrating air column.
(B) Harmonium uses a vibrating air column, Flute uses free reeds.
(C) Harmonium requires blowing through a mouthpiece.
(D) Flute uses a bellows mechanism.

57. The Harmonium was introduced to India by:
(A) Persian traders
(B) British colonialists
(C) European missionaries/merchants
(D) Afghan musicians

58. Read the given statements and select the correct option.
Statement I: The Harmonium is capable of producing the exact microtones (Shrutis) and continuous glides (Meend) required in pure vocal Hindustani classical music.
Statement II: The Harmonium operates on an equal-tempered keyboard system, making microtonal continuous glides impossible.
(A) Both Statement I and II are true
(B) Both Statement I and II are false
(C) Statement I is true but Statement II is false
(D) Statement I is false but Statement II is true

59. Identify the correct pair of Sushir Vadya and its structural element.

80. Identify the incorrect statement regarding the Tabla.
(A) The smaller drum is called Dayan, tuned to the tonic note.
(B) The pitch of the Bayan is fixed and cannot be modulated during play.
(C) The larger drum is called Bayan, producing bass sounds.
(D) It is the principal rhythmic accompaniment in modern Hindustani classical music.

81. Which playing technique involves using the base of the palm on the Bayan (Tabla) to slide and change pitch?
(A) Meend
(B) Gumki / Ghisa
(C) Krintan
(D) Zamzama

82. Which renowned artist is universally recognized as a legend of the Tabla?
(A) Ustad Zakir Hussain
(B) Ustad Amjad Ali Khan
(C) Pt. Hariprasad Chaurasia
(D) Pt. Shivkumar Sharma

83. The following question consists of two statements — Assertion (A) and Reason (R). Answer the question by selecting the appropriate option.
Assertion (A): The Pakhawaj saw a decline in popularity alongside the decline of the Dhrupad genre.
Reason (R): The Tabla replaced the Pakhawaj as the preferred accompaniment for the emerging Khayal and Thumri genres due to its tonal flexibility.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

84. Which instrument is often referred to as 'Mridang' in North India, heavily associated with the Haveli Sangeet tradition?
(A) Tabla
(B) Dholak
(C) Khol
(D) Pakhawaj

85. What is the primary material used for the main body of a traditional Kanjira?
(A) Terracotta
(B) Spun brass
(C) Jackfruit wood
(D) Rosewood

86. Match the items in List I with those in List II.
List I: (Avanaddha Vadyas)
P. Khol
Q. Nakkara
R. Kanjira
S. Dholak
List II: (Regional/Stylistic Association)
1. South Indian classical frame drum
2. North Indian folk music
3. Naubat / Royal courtyards
4. Bengal Vaishnava Kirtan
(A) P-4, Q-3, R-1, S-2
(B) P-3, Q-4, R-1, S-2
(C) P-4, Q-1, R-3, S-2
(D) P-1, Q-2, R-3, S-4

87. The term 'Avanaddha' literally translates to:
(A) Hollowed out
(B) Solid and resonant
(C) Plucked or struck
(D) Covered or tied (bound)

88. Read the given statements and select the correct option.
Statement I: The Chang is a percussion instrument featuring a stretched skin over a circular frame.
Statement II: The Chang is played using a heavy wooden mallet.
(A) Both Statement I and II are true
(B) Both Statement I and II are false
(C) Statement I is true but Statement II is false
(D) Statement I is false but Statement II is true

89. Read the following statements about the development of the Tabla:
1. Legend attributes its creation to Amir Khusrau cutting a Pakhawaj in half.
2. It gained immense popularity during the 18th century with the rise of Khayal.
3. Delhi is recognized as the first major Gharana of Tabla playing.
4. It is strictly an accompanying instrument and never played solo.

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1. It consists of two drums: the Dayan and the Bayan.
2. It evolved from the ancient Pakhawaj or Pushkar drums.
3. The Dayan is usually made of wood, while the Bayan is made of metal or clay.
4. It is played exclusively with sticks.

Which of the above statement(s) is/are correct?
(A) 1, 2, and 3
(B) 2, 3, and 4
(C) 1, 3, and 4
(D) 1, 2, and 4

70. What is the black tuning paste applied to the center of a Tabla or Pakhawaj head called?
(A) Kinar
(B) Syahi (or Gab)
(C) Gajra
(D) Baddi

71. Identify the correct pair of drum and its typical accompaniment style.
(A) Tabla - Dhrupad
(B) Pakhawaj - Khayal
(C) Khol - Thumri
(D) Pakhawaj - Dhrupad

72. All of the following are Avanaddha Vadyas EXCEPT:
(A) Ghatam
(B) Mridangam
(C) Nakkara
(D) Chang

73. Which South Indian percussion instrument is structurally similar to the North Indian Pakhawaj but differs in tonal quality and construction details?
(A) Khol
(B) Dholak
(C) Mridangam
(D) Kanjira

74. An artist plays a small tambourine-like frame drum, altering its pitch by squeezing the frame and membrane with one hand. Which instrument is this?
(A) Kanjira
(B) Duff
(C) Chang
(D) Hudaka

75. Read the following statements about the Khol:
1. It is heavily used in Gaudiya Vaishnava Kirtans in Bengal.
2. Its body is traditionally made of terracotta (clay).
3. The right head is much smaller than the left head.
4. It produces a very deep, metallic bass sound.
5. It is an Avanaddha Vadya.

Which of the above statement(s) is/are correct?
(A) 1, 2, 3, and 5
(B) 1, 3, 4, and 5
(C) 2, 3, 4, and 5
(D) 1, 2, 4, and 5

76. Which large frame drum is often used in folk music and Sufi traditions, consisting of a wooden ring covered with animal skin?
(A) Hudaka
(B) Duff (Daf)
(C) Chang
(D) Dholak

77. The 'Nakkara' (or Naqareh) is typically played in pairs using:
(A) Bare hands
(B) Metal rings
(C) Wooden sticks
(D) A continuous bow

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78. Read the given statements and select the correct option.
Statement I: The Dholak is primarily a classical instrument used for accompanying slow Khayal.
Statement II: The Dholak lacks the complex 'Syahi' (black paste) found on the Tabla, resulting in a simpler tone.
(A) Both Statement I and II are true
(B) Both Statement I and II are false
(C) Statement I is true but Statement II is false
(D) Statement I is false but Statement II is true

79. What defines the 'Hudaka' instrument?
(A) A small hourglass drum, pitch-altered by squeezing lacing
(B) A pair of massive kettle drums used for outdoor announcements
(C) A giant clay percussion pot struck with thin wooden sticks
(D) A large metal-framed drum covered with thick animal hide

(A) Ghatam and Tabla
(B) Morsing and Kanjira
(C) Jaltarang and Khol
(D) Manjeera and Jhanjh

40. Which of the following best describes the 'Manjeera'?
(A) A pair of small hand cymbals connected by a cord
(B) A single large brass plate struck with a stick
(C) A wooden clapper with metallic jingles
(D) An earthen pot played with fingers

41. All of the following belong to the Ghan Vadya category EXCEPT:
(A) Jaltarang
(B) Morsing
(C) Khol
(D) Chipali

42. In devotional music (Bhajans/Kirtans), which wooden instrument embedded with small metal cymbals is frequently used for rhythm?
(A) Kartal
(B) Jhanjh
(C) Jaltarang
(D) Ghatam

43. The following question consists of two statements — Assertion (A) and Reason (R). Answer the question by selecting the appropriate option.
Assertion (A): Ghan Vadyas like Manjeera and Kartal are rarely used for playing complex melodic ragas in classical music.
Reason (R): They are primarily idiophones of indefinite pitch meant for rhythmic timekeeping.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

44. What differentiates the Jhanjh from the Manjeera?
(A) Jhanjh is made of wood, while Manjeera is made of brass.
(B) Jhanjh is significantly larger and produces a louder, more resonant crash.
(C) Jhanjh is a melodic instrument, while Manjeera is rhythmic.
(D) Jhanjh belongs to Sushir Vadya, while Manjeera belongs to Ghan Vadya.

45. Identify the incorrect pair regarding the material of the instrument.
(A) Ghatam - Clay
(B) Manjeera - Metal alloy
(C) Morsing - Terracotta
(D) Kartal - Wood and metal

46. Match the items in List I with those in List II.
List I: (Ghan Vadyas)
P. Jaltarang
Q. Ghatam
R. Morsing
S. Kartal
List II: (Defining Characteristic)
1. Earthenware pot
2. Wooden clappers with cymbals
3. Water-filled porcelain bowls
4. Metal prong plucked within the mouth cavity
(A) P-3, Q-1, R-4, S-2
(B) P-1, Q-2, R-3, S-4
(C) P-3, Q-4, R-1, S-2
(D) P-4, Q-1, R-2, S-3

47. Which famous artist is globally recognized for playing the Ghatam?
(A) T. H. Vinayakram
(B) Zakir Hussain
(C) Ustad Bismillah Khan
(D) Pt. Hariprasad Chaurasia

48. Read the given statements and select the correct option.
Statement I: The Jaltarang is tuned by replacing the bowls with ones made of different materials during the performance.
Statement II: The pitch of each Jaltarang bowl decreases as more water is poured into it.
(A) Both Statement I and II are true
(B) Both Statement I and II are false
(C) Statement I is true but Statement II is false
(D) Statement I is false but Statement II is true

49. Read the following statements about Sushir Vadyas:
1. They produce sound primarily through vibrating strings.

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Which of the above statement(s) is/are correct?
(A) 1, 2, and 4
(B) 1, 2, and 3
(C) 2, 3, and 4
(D) 1, 3, and 4

90. Identify the incorrect statement regarding the material of the instrument.
(A) Duff - Spherical pot
(B) Tabla (Dayan) - Conical/Cylindrical
(C) Khol - Asymmetrical barrel (cone-like ends)
(D) Hudaka - Hourglass

91. In Hindustani classification, which category does the 'Kachchapi Veena' belong to?
(A) Ghan
(B) Sushir
(C) Avanaddha
(D) Tat

92. Arrange the emergence/prominence of the following percussion instruments in Hindustani classical music chronologically:
1. Ancient Pushkar drums
2. Pakhawaj (Golden era of Dhrupad)
3. Tabla (Rise of Khayal)
(A) 1, 2, 3
(B) 2, 1, 3
(C) 3, 2, 1
(D) 1, 3, 2

93. A performer is using a small, metallic instrument held between the teeth, plucking a flexible metal tongue to produce rhythmic twangs. What is this instrument?
(A) Chipali
(B) Jaltarang
(C) Morsing
(D) Kartal

94. Identify the correct statement regarding the 'Chipali'.
(A) A wind instrument crafted from hollowed seasoned bamboo
(B) An ancient ancestral form of the modern stringed Sitar
(C) A large drum struck with pair of thin bamboo sticks
(D) Wooden rhythmic clappers featuring small metal jingles

95. Read the following statements regarding the Sarod and its evolution:
1. It is a descendant of the Central Asian Rabab.
2. Ustad Ghulam Ali Khan Bangash is credited with modifying the Rabab into the modern Sarod.
3. A metal fingerboard was added to sustain notes and allow sliding (Meend).
4. The number of sympathetic strings was increased over time.
5. It uses a fretted neck to improve pitch accuracy.
Which of the above statement(s) is/are correct?
(A) 1, 2, 3, and 4
(B) 1, 3, 4, and 5
(C) 2, 3, 4, and 5
(D) 1, 2, 4, and 5

96. Which famous musician is associated with the Maihar Gharana and revolutionized Sarod playing in the 20th century?
(A) Pt. Ravi Shankar
(B) Ustad Allauddin Khan
(C) Ustad Vilayat Khan
(D) Ustad Abdul Halim Jaffer Khan

97. What is the fundamental difference between the Surbahar and the Sitar?
(A) Surbahar is always plucked with a wire plectrum, whereas Sitar is played with a wooden bow
(B) Surbahar is larger and tuned lower for Alap, while Sitar is brighter and more agile
(C) Surbahar entirely lacks metal frets, whereas Sitar features several tied movable frets
(D) Surbahar serves as a rhythmic instrument, whereas Sitar is used for playing melodies

98. Read the given statements and select the correct option.
Statement I: The Dilruba has a fretted neck similar to a Sitar.
Statement II: The Israj has a soundbox identical to a Sitar but is fretless.
(A) Both Statement I and II are true
(B) Both Statement I and II are false
(C) Statement I is true but Statement II is false
(D) Statement I is false but Statement II is true

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138. Identify the correct pair of instrument and its resonant material.
(A) Sitar - Gourd (Tumba)
(B) Tabla (Dayan) - Metal
(C) Bansuri - Clay
(D) Shehnai - Terracotta

139. All of the following instruments are typically played with frets EXCEPT:
(A) Sitar
(B) Dilruba
(C) Surbahar
(D) Sarod

140. Which famous artist revolutionized the Tabla by bringing it to the forefront as a solo concert instrument globally, significantly expanding its repertoire beyond accompaniment?
(A) Legendary Sitar maestro Pt. Ravi Shankar
(B) Ustad Alla Rakha and Ustad Zakir Hussain
(C) Renowned Shehnai maestro Ustad Bismillah Khan
(D) Distinguished Santoor pioneer Pt. Shivkumar Sharma

141. The 'Hudaka' is most commonly associated with the folk music of which Indian region?
(A) Kerala
(B) Bengal
(C) Uttarakhand
(D) Maharashtra

142. A 'Mizrab' is worn on which finger to pluck the strings of a Sitar?
(A) Thumb
(B) Ring finger
(C) Pinky finger
(D) Index finger

143. The following question consists of two statements — Assertion (A) and Reason (R). Answer the question by selecting the appropriate option.
Assertion (A): The Khol produces a highly distinctive, sharp, high-pitched metallic sound on its right head.
Reason (R): Its right head is extremely small in diameter compared to the left head, and it uses a unique type of Syahi application.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

144. Identify the incorrect statement regarding the Tanpura.
(A) It provides the baseline pitch and harmonic resonance for a performance.
(B) It features complex movable frets to play different ragas.
(C) It is continuously plucked throughout the concert.
(D) It typically has four to six strings.

145. What playing technique is used on the flute (Bansuri) to smoothly transition between notes without a break?
(A) Krintan (by plucking)
(B) Meend (by sliding fingers over the holes)
(C) Jawa (by striking)
(D) Bellowing

146. Match the items in List I with those in List II.
List I: (Classification)
P. Tat
Q. Ghan
R. Sushir
S. Avanaddha
List II: (Corresponding Example)
1. Shehnai
2. Israj
3. Duff
4. Morsing
(A) P-2, Q-4, R-1, S-3
(B) P-4, Q-2, R-1, S-3
(C) P-2, Q-1, R-4, S-3
(D) P-1, Q-3, R-2, S-4

147. The 'Tarab' strings on instruments like Sitar and Sarod serve what primary acoustic purpose?
(A) They are strummed vigorously to keep the steady rhythmic pulse
(B) They are used by the player exclusively to tune the main bridge
(C) They vibrate sympathetically to amplify sound and sustain
(D) They serve to replace the continuous drone of the Tanpura

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(B) Both Statement I and II are false
(C) Statement I is true but Statement II is false
(D) Statement I is false but Statement II is true

109. Read the following statements about the Dholak:
1. It is a double-headed hand drum.
2. It is strictly used in Dhrupad classical concerts.
3. It has a simple skin surface without the complex 'Syahi' tuning paste.
4. Pitch can often be adjusted by tightening the lacing or rings.

Which of the above statement(s) is/are correct?
(A) 1, 2, and 3
(B) 1, 3, and 4
(C) 2, 3, and 4
(D) 1, 2, and 4

110. Identify the incorrect pair of musician and instrument.
(A) Pt. Vishwa Mohan Bhatt - Mohan Veena (Guitar)
(B) Pt. Ram Narayan - Sarangi
(C) Ustad Zakir Hussain - Tabla
(D) Ustad Bismillah Khan - Bansuri

111. Which playing technique involves rapid, rhythmic plucking on the Sitar's main strings, typically during the concluding fast-paced section of a raga performance?
(A) Jhala
(B) Alap
(C) Meend
(D) Gamak

112. The term 'Sushir' originates from Sanskrit meaning:
(A) Stretched tightly
(B) Hollow or porous
(C) Solid and dense
(D) Vibrating strings

113. An instrument is made of baked clay in a spherical shape with a narrow mouth, played by striking the surface with bare hands. This refers to:
(A) Khol
(B) Ghatam
(C) Duff
(D) Chang

114. Which ancient text primarily uses the classification system of Tat, Avanaddha, Ghan, and Sushir?
(A) Natya Shastra
(B) Samaveda
(C) Sangeet Makarand
(D) Sangeet Parijat

115. Read the following statements regarding the Tabla:
1. The Bayan produces a deep, bass tone.
2. The Dayan is tuned to the fundamental tonic note (Sa).
3. The 'Syahi' application controls the overtones to produce a musical pitch.
4. The blocks of wood between the straps are called 'Gattas', used for tuning.
5. It is exclusively an instrument of the Carnatic tradition.

Which of the above statement(s) is/are correct?
(A) 1, 2, 3, and 4
(B) 2, 3, 4, and 5
(C) 1, 3, 4, and 5
(D) 1, 2, 4, and 5

116. Which rhythmic technique involves playing a pattern three times consecutively to conclude a rhythmic cycle or composition?
(A) Peshkar
(B) Kayda
(C) Rela
(D) Tihai

117. Read the given statements and select the correct option.
Statement I: The 'Chang' is an Indian wind instrument made of brass.
Statement II: The 'Chang' is heavily associated with folk traditions like Holi celebrations in Rajasthan.
(A) Both Statement I and II are true
(B) Both Statement I and II are false
(C) Statement I is true but Statement II is false
(D) Statement I is false but Statement II is true

118. Identify the correct pair of material and its corresponding part in the Sitar.
(A) Dandi - Metal
(B) Tumba - Gourd
(C) Frets - Wood
(D) Jawari - Clay

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177. Read the given statements and select the correct option.
Statement I: The Sitar and the Surbahar belong to the same family, but the Surbahar is pitched higher.
Statement II: The Surbahar was designed to play deep, low-octave Alap, which the Sitar could not easily accommodate.
(A) Both Statement I and II are true
(B) Both Statement I and II are false
(C) Statement I is true but Statement II is false
(D) Statement I is false but Statement II is true

178. Identify the correct pair of Ghan Vadya and its regional association.
(A) Ghatam - Carnatic music
(B) Jaltarang - Naubat ensembles
(C) Khol - Rajasthani folk
(D) Kartal - Royal courts exclusively

179. All of the following are characteristics of the Pakhawaj EXCEPT:
(A) It is a double-headed drum.
(B) It requires a fresh application of wheat dough on its left head for performance.
(C) It is primarily used for playing fast Khayal compositions.
(D) It produces a deep, resonant tone suited for Dhrupad.

180. The 'Khatka' or 'Murki' technique on the Bansuri refers to:
(A) A slow, continuous glide
(B) A rhythmic tonguing technique
(C) Overblowing to reach the higher octave
(D) A swift, ornamental cluster of notes around a main note

181. Which part of the Harmonium is responsible for generating the sustained air pressure required for the reeds to vibrate?
(A) The keyboard
(B) The stops
(C) The bellows
(D) The drone reeds

182. A musician is playing an instrument that involves a large, narrow-mouthed clay pot. They use their fingers, thumbs, palms, and heels of the hands to strike its surface. Which instrument is this?
(A) Kanjira
(B) Ghatam
(C) Nakkara
(D) Duff

183. The following question consists of two statements — Assertion (A) and Reason (R). Answer the question by selecting the appropriate option.
Assertion (A): The Dilruba is often viewed as a compromise between the Sitar and the Sarangi.
Reason (R): It possesses the fretted neck of a Sitar, making it easier to play, while featuring the bowed, skin-covered soundbox of a Sarangi.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

184. Identify the incorrect statement regarding the Violin in Indian music.
(A) It is tuned in the exact same intervals (G-D-A-E) as the standard Western tuning for Indian classical music.
(B) It was adopted from Western music traditions.
(C) Indian musicians hold it differently from Western classical musicians, typically bracing it against the foot or chest while seated.
(D) It is heavily utilized in Carnatic music and increasingly in Hindustani music.

185. The term 'Jhanjh' in Hindustani music refers to:
(A) A type of ancient harp
(B) A bamboo flute
(C) Large metal cymbals producing a loud, clashing sound
(D) A small finger drum

186. Match the items in List I with those in List II.
List I: (Percussion Instruments)
P. Tabla
Q. Pakhawaj
R. Duff
S. Hudaka
List II: (Defining Characteristic)
1. Asymmetrical barrel drum with dough on left head

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(C) Statement I is true but Statement II is false
(D) Statement I is false but Statement II is true

129. Read the following statements about the development of the Flute (Bansuri):
1. It has origins in folk traditions and mythology, deeply associated with Lord Krishna.
2. Pt. Pannalal Ghosh developed a larger flute to play serious classical ragas.
3. It has keys similar to the Western concert flute.
4. It is classified under Sushir Vadya.

Which of the above statement(s) is/are correct?
(A) 1, 2, and 4
(B) 1, 3, and 4
(C) 2, 3, and 4
(D) 1, 2, and 3

130. Identify the incorrect pair of drum and typical usage.
(A) Khol - Haveli Sangeet
(B) Pakhawaj - Dhrupad
(C) Tabla - Khayal
(D) Dholak - Folk and Qawwali

131. Which of the following instruments is known to have 100 strings, referenced as 'Shatatantri Veena' in ancient texts?
(A) Surbahar
(B) Chitra Veena
(C) Santoor
(D) Israj

132. Arrange the typical sequence of a classical instrumental performance (e.g., Sitar) in chronological order:
1. Jhala
2. Alap
3. Gat (with Tabla)
4. Jod

(A) 2, 4, 1, 3
(B) 2, 4, 3, 1
(C) 4, 2, 3, 1
(D) 2, 3, 4, 1

133. What is the primary function of the 'Chikari' strings on a Sitar or Sarod?
(A) To play the primary melody during the slow alap section
(B) To replace the need for traditional rhythmic accompaniment
(C) To provide a rhythmic drone and mark tempo during Jhala
(D) To adjust the structural tension of the instrument's neck

134. Which instrument is famously constructed using a hemispherical clay pot, a monitor lizard skin, and struck with the hands?
(A) Ghatam
(B) Kanjira
(C) Nakkara
(D) Pakhawaj

135. Read the following statements regarding the Harmonium in Hindustani music:
1. It is a Sushir Vadya.
2. It operates using free metal reeds.
3. Air is supplied manually through a bellows system.
4. It is strictly tuned to Just Intonation to play perfect Shrutis.
5. It became highly popular as an accompaniment for Khayal, Thumri, and Ghazal.

Which of the above statement(s) is/are correct?
(A) 1, 2, 3, and 5
(B) 1, 3, 4, and 5
(C) 2, 3, 4, and 5
(D) 1, 2, 3, and 4

136. The term 'Tat' refers to:
(A) Stretched string
(B) Stretched membrane
(C) Solid body
(D) Wind column

137. Read the given statements and select the correct option.
Statement I: The Ghatam is a pitched instrument and artists must select a specific Ghatam corresponding to the tonic note of the performance.
Statement II: The Ghatam's pitch can be significantly lowered during performance using tuning pegs.
(A) Both Statement I and II are true
(B) Both Statement I and II are false
(C) Statement I is true but Statement II is false
(D) Statement I is false but Statement II is true

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99. The ancient 'Mattakokila Veena', containing 21 strings, is often considered the precursor to which modern instrument?
(A) Sitar
(B) Santoor
(C) Swarmandal
(D) Sarangi

100. Identify the incorrect pair regarding playing techniques.
(A) Sitar - Mizrab
(B) Sarod - Jawa
(C) Santoor - Kalam
(D) Violin - Mizrab

101. The 'Gaj' is the traditional term used for the bow of which instrument?
(A) Sitar
(B) Tanpura
(C) Dilruba
(D) Santoor

102. What defines the instrument 'Kanjira'?
(A) A massive temple kettle drum struck with heavy wooden sticks
(B) A South Indian frame drum covered in monitor lizard skin
(C) A pair of small hand-held cymbals used for rhythmic keeping
(D) A melodic string instrument featuring multiple sympathetic strings

103. The following question consists of two statements — Assertion (A) and Reason (R). Answer the question by selecting the appropriate option.
Assertion (A): The Santoor was historically restricted to the Sufiana Mausiqi of Kashmir before entering the mainstream Hindustani classical stage.
Reason (R): Pt. Shivkumar Sharma adapted its tuning and playing style to accommodate classical ragas and Meend.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

104. Identify the correct statement about the instrument featuring a skin-covered soundbox similar to a Sarangi but is played with a fretted fingerboard.
(A) Dilruba
(B) Tanpura
(C) Surbahar
(D) Guitar

105. Identify the correct statement about the Harmonium in Indian music.
(A) It has a standard scale of 22 Shrutis per octave.
(B) It is traditionally played by blowing directly into a pipe.
(C) It relies on an equal temperament scale with 12 semitones per octave.
(D) It is classified as an Avanaddha Vadya.

106. Match the items in List I with those in List II.
List I: (Musical Instruments)
P. Nakkara
Q. Tanpura
R. Khol
S. Shehnai
List II: (Primary Use/Association)
1. Accompaniment for Kirtans
2. Continuous drone in classical music
3. Auspicious occasions / Temple music
4. Royal processions / Naubat
(A) P-4, Q-2, R-1, S-3
(B) P-3, Q-1, R-2, S-4
(C) P-4, Q-1, R-3, S-2
(D) P-2, Q-3, R-1, S-4

107. All of the following string instruments are typically played with a bow EXCEPT:
(A) Violin
(B) Dilruba
(C) Israj
(D) Surbahar

108. Read the given statements and select the correct option.
Statement I: The Guitar was adapted for Hindustani music by modifying it to be played on the lap with a slide.
Statement II: The traditional Spanish Guitar has sympathetic strings which were removed for Indian music.
(A) Both Statement I and II are true

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148. Read the given statements and select the correct option.
Statement I: The Dilruba is popular in Sikh devotional music (Gurbani Kirtan).
Statement II: The Dilruba lacks sympathetic strings entirely.
(A) Both Statement I and II are true
(B) Both Statement I and II are false
(C) Statement I is true but Statement II is false
(D) Statement I is false but Statement II is true

149. Read the following statements about the Guitar in Hindustani music:
1. It was heavily modified by adding a raised bridge and sympathetic strings.
2. It is played using a solid metallic or glass slide.
3. The fingerpicking style uses a Mizrab similar to the Sitar.
4. It is classified under Sushir Vadya.

Which of the above statement(s) is/are correct?
(A) 1, 2, and 4
(B) 1, 2, and 3
(C) 2, 3, and 4
(D) 1, 3, and 4

150. Identify the incorrect pair of ancient Veena and its number of strings.
(A) Ek Tantri - 1 string
(B) Vipanchi - 10 strings
(C) Chitra - 7 strings
(D) Mattakokila - 21 strings

151. Which instrument name translates literally to "hundred strings"?
(A) Sitar
(B) Surbahar
(C) Sarangi
(D) Santoor

152. In classical classification, 'Avanaddha' specifically refers to instruments that produce sound through:
(A) A stretched animal hide or synthetic membrane
(B) The vibration of a hollow tube using a column of air
(C) The clashing of two solid metallic bodies together
(D) The plucking of gut strings with a wire plectrum

153. What structural feature of the Sarod differentiates it from the Sitar regarding the execution of 'Meend'?
(A) Sarod uses a metal slide on fixed frets, while Sitar pulls strings across a wood board
(B) Sarod lacks the mechanical capacity to execute the Meend technique during a performance
(C) Sarod uses a fretless metal plate, while Sitar uses a curved, movable fret
(D) Sarod relies exclusively on a traditional wooden bow to execute the Meend technique

154. Which instrument is famously associated with the 'Naubat' (traditional ensemble playing over palace gates)?
(A) Nakkara
(B) Sitar
(C) Khol
(D) Ghatam

155. Read the following statements about the Jaltarang:
1. It is a melodic instrument belonging to the Ghan Vadya category.
2. It uses water levels to precisely tune ceramic or metal bowls.
3. It can produce continuous, wide Meends (glides) easily.
4. It is played by striking the rims with thin bamboo sticks.
5. It requires the bowls to be arranged in a semi-circle around the player.

Which of the above statement(s) is/are correct?
(A) 1, 2, 4, and 5
(B) 1, 3, 4, and 5
(C) 2, 3, 4, and 5
(D) 1, 2, 3, and 4

156. The 'Manjeera' is typically constructed from which material?
(A) Wood
(B) Brass/Bronze alloy
(C) Clay
(D) Leather

157. Read the given statements and select the correct option.
Statement I: The Dholak typically lacks the complex, multi-layered black tuning paste (Syahi) on both its heads.

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119. What is the fundamental mechanism of the 'Jawari' in Indian string instruments?
(A) A sharp bridge that cuts off overtones for a pure, flute-like sound
(B) A tuning peg used to adjust sympathetic strings
(C) The wooden soundbox
(D) A flat bridge that allows the string to buzz, enriching the harmonic overtones

120. All of the following are typically classified as Tat Vadyas EXCEPT:
(A) Jaltarang
(B) Guitar
(C) Dilruba
(D) Israj

121. The 'Khol' drum's distinct metallic, high-pitched right-side sound is primarily due to:
(A) The extensive use of heavy cast brass for the entire drum body
(B) The modern use of synthetic reinforced plastic for the drumheads
(C) The layered Syahi application on a very small treble drum head
(D) The total absence of any traditional tuning paste on the skin

122. Which modern maestro is credited with popularizing the slide guitar (Mohan Veena) and winning a Grammy Award for it?
(A) Pt. Vishwa Mohan Bhatt
(B) Pt. Brij Bhushan Kabra
(C) Debashish Bhattacharya
(D) Ustad Amjad Ali Khan

123. The following question consists of two statements — Assertion (A) and Reason (R). Answer the question by selecting the appropriate option.
Assertion (A): The Violin seamlessly integrated into both Hindustani and Carnatic classical music despite its Western origin.
Reason (R): Its fretless fingerboard allows for the perfect execution of Meend (glissando) and Gamak, essential for Indian ragas.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

124. Identify the incorrect statement regarding the Surbahar.
(A) It has a much wider neck than the Sitar.
(B) It is frequently used for playing fast Jhalas due to its light weight.
(C) It features thick strings, allowing for a deep, resonant tone.
(D) It was traditionally used by Sitar players to perform the Alap-Jod section.

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125. Which playing implement is explicitly associated with striking the strings of the Santoor?
(A) Mizrab
(B) Jawa
(C) Kalam (Mezap)
(D) Gaj

126. Match the items in List I with those in List II.
List I: (Musical Instruments)
P. Bansuri
Q. Santoor
R. Sarod
S. Shehnai
List II: (Corresponding Artist)
1. Ustad Bismillah Khan
2. Pt. Hariprasad Chaurasia
3. Pt. Shivkumar Sharma
4. Ustad Ali Akbar Khan
(A) P-2, Q-3, R-4, S-1
(B) P-3, Q-2, R-4, S-1
(C) P-2, Q-4, R-3, S-1
(D) P-1, Q-3, R-4, S-2

127. The Pakhawaj is an essential accompaniment for which style of vocal performance?
(A) Dhrupad
(B) Thumri
(C) Tarana
(D) Tappa

128. Read the given statements and select the correct option.
Statement I: The Nakkara (Naqareh) is classified as a Sushir Vadya.
Statement II: The Nakkara was typically placed on elephants or at palace gateways in traditional Naubat ensembles.
(A) Both Statement I and II are true
(B) Both Statement I and II are false

(B) Plucked strings
(C) Sympathetic strings
(D) Bowed strings

168. Read the given statements and select the correct option.
Statement I: The Sitar primarily has 6 or 7 main playing strings.
Statement II: The Sitar lacks any sympathetic (Tarab) strings.
(A) Both Statement I and II are true
(B) Both Statement I and II are false
(C) Statement I is true but Statement II is false
(D) Statement I is false but Statement II is true

169. Read the following statements about the Nagaswaram:
1. It is considered an auspicious instrument (Mangal Vadya).
2. It uses a double reed mechanism.
3. It is traditionally accompanied by the Thavil drum.
4. It is primarily an indoor chamber music instrument due to its soft volume.

Which of the above statement(s) is/are correct?
(A) 1, 2, and 4
(B) 1, 2, and 3
(C) 2, 3, and 4
(D) 1, 3, and 4

170. Identify the incorrect pair of classification and characteristic.
(A) Ghan - Sound from stretched skin
(B) Tat - Sound from strings
(C) Sushir - Sound from air columns
(D) Avanaddha - Sound from stretched membrane

171. In terms of physical construction, what does the 'Duff' (Daf) consist of?
(A) A hollow wooden cylinder featuring two separate drumheads
(B) A clay pot featuring a narrow opening for sound resonance
(C) Two small metal cymbals producing a high-pitched clashing
(D) A shallow wooden frame with a single skin stretched over it

172. Arrange the following Veenas in an approximate evolutionary progression from ancient to modern forms:
1. Chitra Veena (ancient 7-string harp type)
2. Tritantri Veena (medieval 3-string lute type)
3. Sitar (modern fretted stringed instrument)

(A) 1, 2, 3
(B) 2, 1, 3
(C) 3, 2, 1
(D) 1, 3, 2

173. What is the fundamental playing technique for generating a sound on a Jaltarang?
(A) Plucking strings with a wire plectrum
(B) Blowing air across the water surface
(C) Tapping the edges of porcelain bowls with a wooden stick
(D) Striking a stretched skin over the water

174. Which instrument produces sound by the player varying the size of their mouth cavity to change the resonance of a vibrating metal reed?
(A) Flute
(B) Shehnai
(C) Jaltarang
(D) Morsing

175. Read the following statements about the Shehnai:
1. It is a Sushir Vadya.
2. The body is usually made of wood with a metal flare bell at the end.
3. It has movable frets to change notes.
4. The reed is typically made of pala grass.
5. Ustad Bismillah Khan is its most legendary exponent.

Which of the above statement(s) is/are correct?
(A) 1, 2, 3, and 5
(B) 1, 2, 4, and 5
(C) 2, 3, 4, and 5
(D) 1, 3, 4, and 5

176. Which stringed instrument is traditionally held vertically while seated, bowing across strings that are stopped by sliding the cuticles of the left hand against them, rather than pressing down onto a fingerboard?
(A) Violin
(B) Sarangi
(C) Dilruba
(D) Sitar

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Statement II: The Dholak is structurally identical to the Pakhawaj.
(A) Both Statement I and II are true
(B) Both Statement I and II are false
(C) Statement I is true but Statement II is false
(D) Statement I is false but Statement II is true

158. Identify the correct pair of instrument and its resonant body shape.
(A) Sitar - Large pear-shaped box made of seasoned wood
(B) Surbahar - Flat rectangular board featuring multiple strings
(C) Sarod - Spherical pot made from high-quality baked clay
(D) Tanpura - Long hollow neck with a gourd resonator

159. All of the following plucked string instruments EXCEPT:
(A) Israj
(B) Sitar
(C) Sarod
(D) Surbahar

160. Which artist is widely celebrated for mastering the Surbahar and taking it to international audiences in the mid-20th century alongside her Sitar performances?
(A) Kishori Amonkar
(B) Annapurna Devi
(C) Girija Devi
(D) Lata Mangeshkar

161. The technique 'Gamak' on a string instrument primarily refers to:
(A) Plucking the string with a bow
(B) A heavy, rapid oscillation or shaking of a note
(C) Tuning the sympathetic strings
(D) Striking the wooden body

162. A musician tightens the leather straps passing over the wooden blocks (Gattas) on the side of a drum. What is the musician doing?
(A) Tuning the instrument to a higher pitch
(B) Changing the instrument's classification
(C) Applying Syahi
(D) Playing a Tihai

163. The following question consists of two statements — Assertion (A) and Reason (R). Answer the question by selecting the appropriate option.
Assertion (A): The Bansuri requires no mechanical keys or pads unlike the Western concert flute.
Reason (R): The Bansuri player achieves microtones (Shrutis) and continuous glides (Meend) by partially covering the finger holes.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

164. Identify the incorrect statement regarding the Israj.
(A) It has a fretted fingerboard.
(B) It has a skin-covered soundbox.
(C) It is played with a bow.
(D) It is a wind instrument (Sushir).

165. The 'Khol' drum is inextricably linked with which prominent medieval Bhakti saint?
(A) Kabir
(B) Tulsidas
(C) Chaitanya Mahaprabhu
(D) Meerabai

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166. Match the items in List I with those in List II.
List I: (Instrument Parts)
P. Jawari
Q. Bellows
R. Syahi
S. Double Reed
List II: (Corresponding Instrument)
1. Tabla
2. Shehnai
3. Harmonium
4. Tanpura
(A) P-4, Q-3, R-1, S-2
(B) P-3, Q-4, R-1, S-2
(C) P-4, Q-1, R-2, S-3
(D) P-1, Q-3, R-4, S-2

167. Which of the following is considered a primary characteristic of a 'Vitata' Vadya in some historical classifications?
(A) Struck strings

2. Pair of vertical hand drums
3. Hourglass drum with squeeze-lacing
4. Large, shallow frame drum

(A) P-2, Q-1, R-4, S-3
(B) P-1, Q-2, R-3, S-4
(C) P-2, Q-4, R-1, S-3
(D) P-4, Q-1, R-2, S-3

187. Which instrument is famously associated with the 'Baul' singers of Bengal?
(A) Sitar
(B) Nakkara
(C) Shehnai
(D) Ektara

188. Read the given statements and select the correct option.
Statement I: The 'Chang' is closely related to the tambourine family of instruments.
Statement II: The 'Chang' is highly complex to tune and features a multi-layered Syahi.
(A) Both Statement I and II are true
(B) Both Statement I and II are false
(C) Statement I is true but Statement II is false
(D) Statement I is false but Statement II is true

189. Read the following statements about the Santoor:
1. It is a struck string instrument (hammered dulcimer).
2. The soundbox is typically made of walnut wood.
3. It has exactly 10 strings.
4. It is played with curved wooden mallets called Mezrab (Kalam).

Which of the above statement(s) is/are correct?
(A) 1, 2, and 4
(B) 1, 3, and 4
(C) 2, 3, and 4
(D) 1, 2, and 3

190. Identify the incorrect pair of musician and instrument.
(A) Ustad Vilayat Khan - Sitar
(B) Pt. V. G. Jog - Violin
(C) Pt. Kishan Maharaj - Tabla
(D) Ustad Ali Akbar Khan - Shehnai

191. The application of fresh wheat dough (Aata) on the left head of a Pakhawaj is meant to:
(A) To lower the pitch and produce a deep, resonant bass
(B) To protect the outer skin from tearing during play
(C) To raise the pitch to match the right drum head
(D) To serve as a traditional decorative visual element

192. Which text provides one of the earliest comprehensive descriptions of the 'Sushir' Vadya category as wind instruments?
(A) Rig Veda
(B) Natya Shastra
(C) Ain-i-Akbari
(D) Sangeet Ratnakar

193. The 'Mridangam' translates literally to:
(A) Hundred strings
(B) Body of clay
(C) Hollow wind
(D) Sweet sound

194. Identify the correct statement regarding the Kanjira.
(A) It uses monitor lizard skin for pitch bending when wet
(B) It is a massive temple drum requiring several people to carry
(C) It is played using a pair of heavy circular wooden mallets
(D) It does not possess any type of metallic jingling mechanism

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195. Read the following statements about the Hindustani Guitar (Mohan Veena):
1. It was modified by Pt. Vishwa Mohan Bhatt.
2. It features sympathetic resonating strings (Tarab).
3. It is played as a lap-slide guitar.
4. It includes a traditional Tumba (gourd resonator) attached to the neck.
5. It is categorized as a Ghan Vadya.

Which of the above statement(s) is/are correct?
(A) 1, 2, 3, and 4
(B) 1, 3, 4, and 5
(C) 2, 3, 4, and 5
(D) 1, 2, 4, and 5

196. The 'Jawa' used by Sarod players is traditionally crafted from:
(A) Wire

the Pakhawaj.
(A) Both Statement I and II are true
(B) Both Statement I and II are false
(C) Statement I is true but Statement II is false
(D) Statement I is false but Statement II is true

238. Identify the correct statement regarding the 'Chipali'.
(A) A massive drum used in ancient temple ceremonies
(B) A string instrument featuring multiple melody strings
(C) An ancient wind instrument made from carved wood
(D) Wooden rhythmic clappers used in devotional singing

239. All of the following are characteristics of the Sarod EXCEPT:
(A) It uses a wooden bow (Gaj) to produce sound.
(B) It has a fingerboard covered with a polished metal plate.
(C) It is fretless.
(D) It has a resonating body covered with animal skin.

240. The 'Ghatam' produces a bass tone (Gumki) when the player:
(A) Strikes the very bottom of the pot with a stick
(B) Presses the mouth of the pot against their bare stomach while striking
(C) Fills the pot completely with water
(D) Attaches a leather membrane over the mouth

241. Which artist is celebrated globally for his mastery over the Shehnai, effectively becoming synonymous with the instrument?
(A) Ustad Ali Akbar Khan
(B) Ustad Bismillah Khan
(C) Pt. Hariprasad Chaurasia
(D) Ustad Vilayat Khan

242. The term 'Syahi' (or Gab) on a Tabla refers to:
(A) A central black paste circle for overtone control
(B) The outer leather ring used for pitch stabilization
(C) The wooden blocks used for adjusting strap tension
(D) The main wooden body of the Dayan treble drum

243. The following question consists of two statements — Assertion (A) and Reason (R). Answer the question by selecting the appropriate option.
Assertion (A): The Harmonium is highly preferred for accompanying Khayal and Thumri vocal performances today.
Reason (R): It provides a loud, continuous melodic support that allows the vocalist to stay perfectly in tune, despite lacking microtonal Meend capability.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

244. Identify the incorrect statement regarding the Sitar.
(A) The main strings pass over a curved wooden bridge (Jawari).
(B) It possesses movable curved metallic frets.
(C) It is typically constructed from teak or tun wood and a gourd.
(D) It relies entirely on a bellows system to sustain notes.

245. The 'Nakkara' is historically associated with which specific type of musical performance?
(A) Sufi Qawwali
(B) South Indian Kriti
(C) Naubat (royal courtyard announcements and music)
(D) Rabindra Sangeet

246. Match the items in List I with those in List II.
List I: (Types of Veenas)
P. Rudra Veena
Q. Saraswati Veena
R. Mohan Veena
S. Chitra Veena
List II: (Historical Characteristics)
1. Carnatic fretted lute
2. Slide guitar adapted for Hindustani music
3. Ancient 7-stringed harp/lute
4. Dhrupad string instrument with two large

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(C) P-3, Q-4, R-1, S-2
(D) P-4, Q-1, R-3, S-2

207. Which drum features prominently in the 'Naubat' ensemble alongside the Shehnai?
(A) Nakkara (Naqareh)
(B) Tabla
(C) Khol
(D) Kanjira

208. Read the given statements and select the correct option.
Statement I: The Harmonium is an indigenous Indian instrument documented in the Natya Shastra.
Statement II: The Harmonium was brought to India by European missionaries in the 19th century.
(A) Both Statement I and II are true
(B) Both Statement I and II are false
(C) Statement I is true but Statement II is false
(D) Statement I is false but Statement II is true

209. Read the following statements about Pt. Ravi Shankar:
1. He is a legendary player of the Sitar.
2. He belonged to the Maihar Gharana.
3. He introduced the Surbahar to Western audiences.
4. He frequently collaborated with Tabla maestro Ustad Alla Rakha.

Which of the above statement(s) is/are correct?
(A) 1, 2, and 4
(B) 1, 3, and 4
(C) 2, 3, and 4
(D) 1, 2, and 3

210. Identify the incorrect pair regarding instrument and origin/influence.
(A) Shehnai - Western clarinet
(B) Sitar - Persian Setar/Tritantri Veena
(C) Sarod - Afghan Rabab
(D) Violin - European strings

211. What is the fundamental difference in playing the Bansuri compared to the Shehnai?
(A) Bansuri uses an open edge; Shehnai uses a wooden reed
(B) Bansuri is played transversely; Shehnai is played vertically
(C) Bansuri is edge-blown; Shehnai uses a double-reed mechanism
(D) Bansuri is a Sushir Vadya; Shehnai is an Avanaddha Vadya

212. In the evolution of Indian instruments, which ancient Veena is described as having 9 strings?
(A) Ek Tantri
(B) Chitra
(C) Mattakokila
(D) Vipanchi

213. The technique of generating a rhythmic cycle using the drone strings (Chikari) during a fast instrumental piece is called:
(A) Alap
(B) Meend
(C) Thok Jhala
(D) Krintan

214. Which famous Sarangi player successfully elevated the instrument to a prominent solo status in Hindustani classical music?
(A) Pt. Ram Narayan
(B) Ustad Sultan Khan
(C) Ustad Sabri Khan
(D) All of the above

215. Read the following statements regarding the Surbahar:
1. It is larger than a standard Sitar.
2. It is typically tuned 4 to 5 notes lower than the Sitar.
3. It has a flat gourd (Tumba) at the base.
4. It is primarily used for playing fast Jhala compositions.

Which of the above statement(s) is/are correct?
(A) 1, 2, and 3
(B) 2, 3, and 4
(C) 1, 3, and 4
(D) 1, 2, and 4

216. Which rhythm instrument is explicitly described as an hourglass-shaped drum, held in one hand and played with the other, where the pitch is modulated by squeezing the central lacing?
(A) Hudaka
(B) Chang
(C) Duff
(D) Khol

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(B) Coconut shell
(C) Softwood
(D) Ivory or horn

197. Read the given statements and select the correct option.
Statement I: The Surbahar was invented to perform fast rhythmic compositions (Gats) that were difficult on the Sitar.
Statement II: The Surbahar is played with a Mizrab, similar to the Sitar.
(A) Both Statement I and II are true
(B) Both Statement I and II are false
(C) Statement I is true but Statement II is false
(D) Statement I is false but Statement II is true

198. Identify the correct pair of term and its definition in instrumental music.
(A) Mizrab - The bridge of the Sitar
(B) Tarab - Sympathetic strings
(C) Tumba - The wooden peg
(D) Dandi - The striking mallet

199. All of the following are traditional components of a Sitar EXCEPT:
(A) Dandi
(B) Tumba
(C) Jawari
(D) Gaj

200. Which legendary instrumentalist is famous for the 'Gayaki Ang' (vocal style) on the Sitar, eliminating the lower octave strings to emphasize long, continuous melodic pulls?
(A) Ustad Vilayat Khan
(B) Pt. Ravi Shankar
(C) Pt. Nikhil Banerjee
(D) Ustad Rais Khan

201. The 'Nakkara' is a percussion instrument structurally classified as a:
(A) Frame drum
(B) Hourglass drum
(C) Kettle drum
(D) Cylindrical drum

202. A musician tightens the tension of the 'Baddi' (leather straps) by striking the 'Gatta' downwards. This action results in:
(A) Raising the drum's pitch
(B) Lowering the drum's pitch
(C) Increasing the drone sustain
(D) Muting the sympathetic strings

203. The following question consists of two statements — Assertion (A) and Reason (R). Answer the question by selecting the appropriate option.
Assertion (A): The Jaltarang is rarely heard in modern solo classical concerts.
Reason (R): It has limitations in executing complex continuous glides (Meend) and fast Gamaks, which are highly emphasized in contemporary Hindustani classical music.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

204. Identify the incorrect statement regarding the Ghatam.
(A) It is made entirely of clay with some metal fillings like brass or copper.
(B) It is tuned dynamically during performance using a wrench.
(C) The player strikes the mouth, neck, and body to produce different sounds.
(D) It is a staple in Carnatic percussion ensembles.

205. The 'Kartal' is fundamentally used in:
(A) Accompanying complex Dhrupad Alap
(B) Solo classical melodic performances
(C) Rhythmic timekeeping in devotional music and Bhajans
(D) Orchestral drone

206. Match the items in List I with those in List II.
List I: (Musical Instruments)
P. Sitar
Q. Santoor
R. Bansuri
S. Shehnai
List II: (Primary Mechanism)
1. Struck strings (Hammered)
2. Double-reed wind
3. Plucked strings (Fretted)
4. Transverse wind (Edge-blown)
(A) P-3, Q-1, R-4, S-2
(B) P-1, Q-3, R-4, S-2

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227. Which instrument is famously crafted from the shell of a jackfruit wood tree and uses monitor lizard skin for its membrane?
(A) Pakhawaj
(B) Dholak
(C) Kanjira
(D) Nakkara

228. Read the given statements and select the correct option.
Statement I: The Sitar is universally believed to have been invented directly by Amir Khusrau without any native Indian influence.
Statement II: Historical evidence suggests the Sitar evolved gradually from indigenous Indian Veenas with influences from Persian lutes.
(A) Both Statement I and II are true
(B) Both Statement I and II are false
(C) Statement I is true but Statement II is false
(D) Statement I is false but Statement II is true

229. Read the following statements about the Dilruba:
1. It is a bowed instrument.
2. It has frets like a Sitar.
3. It has a skin-covered belly like a Sarangi.
Which of the above statement(s) is/are correct?
(A) 1, 2, and 4
(B) 1, 3, and 4
(C) 1, 2, and 3
(D) 2, 3, and 4

230. Identify the incorrect statement regarding instrument classification.
(A) Duff - Avanaddha Vadya
(B) Jaltarang - Sushir Vadya
(C) Khol - Avanaddha Vadya
(D) Jhanjh - Ghan Vadya

231. The 'Chang' frame drum is highly popular in the folk traditions of which Indian state?
(A) Kerala
(B) Tamil Nadu
(C) Assam
(D) Rajasthan

232. Which component of the Sitar is referred to as the 'Dandi'?
(A) The long, hollow wooden neck
(B) The resonating gourd
(C) The tuning pegs
(D) The metal frets

233. In the classification by Bharata, which group does the 'Kachchapi Veena' fall into?
(A) Ghan
(B) Sushir
(C) Tat
(D) Avanaddha

234. The 'Kartal' is structurally defined as:
(A) Wooden clappers featuring small embedded metal cymbals
(B) A stringed lute played with a wire Mizrab plectrum
(C) A brass horn used primarily in royal processions
(D) A tuned clay pot struck with fingers and palms

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235. Read the following statements about the development of the Indian Flute:
1. Historically, it was mainly an instrument of folk and pastoral traditions.
2. It lacks any mechanical keys for semitones.
3. It uses a cross-fingering technique for accidental notes.
4. Pt. Pannalal Ghosh developed the 32-inch bass bamboo flute for concert use.
5. It is categorized as a Ghan Vadya.
Which of the above statement(s) is/are correct?
(A) 1, 2, 3, and 4
(B) 1, 3, 4, and 5
(C) 2, 3, 4, and 5
(D) 1, 2, 4, and 5

236. Which maestro is credited with popularizing the Santoor worldwide, transforming it from a folk instrument of Kashmir to a classical mainstream instrument?
(A) Pt. Tarun Bhattacharya
(B) Pt. Shivkumar Sharma
(C) Ustad Amjad Ali Khan
(D) Pt. Bhajan Sopori

237. Read the given statements and select the correct option.
Statement I: The Pakhawaj is played with bare hands, utilizing deep, open, and resonant strokes.
Statement II: The Tabla requires the exact same playing strokes and finger techniques as

217. Read the given statements and select the correct option.
Statement I: The Dholak is characterized by having identical drum heads on both sides.
Statement II: The Dholak's treble head is smaller and produces a higher pitch than the bass head.
(A) Both Statement I and II are true
(B) Both Statement I and II are false
(C) Statement I is true but Statement II is false
(D) Statement I is false but Statement II is true

218. Identify the correct pair.
(A) Ustad Amjad Ali Khan - Sarod
(B) Ustad Zakir Hussain - Pakhawaj
(C) Pt. Hariprasad Chaurasia - Santoor
(D) Pt. Shivkumar Sharma - Sitar

219. All of the following instruments rely on the principle of 'sympathetic resonance' (using Tarab strings) EXCEPT:
(A) Sitar
(B) Sarod
(C) Dilruba
(D) Bansuri

220. The 'Khol' drum differs from the 'Tabla' in that the Khol:
(A) Comes as a pair of two separate drums
(B) Is a single-piece, asymmetrical barrel drum
(C) Is played with sticks
(D) Has no tuning paste (Syahi)

221. Which playing technique on the Sitar refers to the inward pulling of the string across a fret to raise the pitch smoothly?
(A) Krintan
(B) Zamzama
(C) Meend
(D) Gamak

222. The term 'Ghan' literally translates to:
(A) Hollow
(B) Bound
(C) Stretched
(D) Solid / Dense

223. The following question consists of two statements — Assertion (A) and Reason (R). Answer the question by selecting the appropriate option.
Assertion (A): The Tabla is composed of two drums, the Dayan and the Bayan, which produce treble and bass tones respectively.
Reason (R): This division allows the player to independently control precise melodic pitch on the right hand and deep, modulated bass on the left hand.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

224. Identify the incorrect statement regarding the Nagaswaram.
(A) It is much longer than the North Indian Shehnai.
(B) It is an instrument of the Ghan Vadya class.
(C) It requires immense breath control and stamina.
(D) It typically features 7 playing holes.

225. The 'Morsing' is typically played by:
(A) Striking the instrument body with a small wooden hammer
(B) Plucking the metal tongue while held between the teeth
(C) Blowing air directly into the instrument like a flute
(D) Rubbing the metal surface with a traditional horsehair bow

226. Match the items in List I with those in List II.
List I: (Playing Techniques)
P. Mizrab plucking
Q. Bellow pumping
R. Half-holing
S. Syahi sliding (Gumki)
List II: (Corresponding Instrument Type)
1. Bansuri
2. Tabla (Bayan)
3. Sitar
4. Harmonium
(A) P-3, Q-4, R-1, S-2
(B) P-4, Q-3, R-1, S-2
(C) P-3, Q-1, R-4, S-2
(D) P-1, Q-2, R-3, S-4

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gourds
(A) P-4, Q-1, R-2, S-3
(B) P-1, Q-4, R-3, S-2
(C) P-4, Q-2, R-1, S-3
(D) P-3, Q-1, R-2, S-4

247. Which famous musician family is intrinsically linked to the legacy and popularization of the Sarod via the Bangash lineage?
(A) The Dagar Family
(B) The Imdadkhani Family
(C) The Mishras of Banaras
(D) Ustad Amjad Ali Khan and his ancestors

248. Read the given statements and select the correct option.
Statement I: The Tanpura is categorized as a melodic instrument capable of playing complex ragas.
Statement II: The Tanpura only provides the drone (tonic and dominant/subdominant notes) and has no frets.
(A) Both Statement I and II are true
(B) Both Statement I and II are false
(C) Statement I is true but Statement II is false
(D) Statement I is false but Statement II is true

249. Read the following statements about the Khol:
1. It is a double-headed drum from Eastern India.
2. It has an asymmetrical, elongated shape.
3. The right head is significantly smaller than the left.
4. It is primarily used to accompany Dhrupad.

Which of the above statement(s) is/are correct?
(A) 1, 2, and 4
(B) 1, 3, and 4
(C) 1, 2, and 3
(D) 2, 3, and 4

250. Identify the correct pair of instrument and its fundamental classification.
(A) Hudaka - Avanaddha
(B) Israj - Sushir
(C) Manjeera - Tat
(D) Surbahar - Ghan

Direction : Please read the following source carefully.

A musicology department initiates a comprehensive research project analyzing the classification of Indian musical instruments across the ancient, medieval, and modern periods. The study highlights how the foundational categorizations have fundamentally evolved over time while retaining their core structural principles. Researchers carefully examine how ancient texts systematically grouped musical instruments, establishing a rigorous framework that medieval scholars later expanded upon to accommodate newly introduced cultural influences and structural modifications. The modern period reflects further adaptations, integrating advanced playing techniques and meticulously tracing the lineage of famous artists who significantly shaped these instrumental traditions. By analyzing surviving historical manuscripts, the research team observes that while the nomenclature and physical structures of certain instruments underwent significant transformations during the medieval era, the underlying system of classification remained a vital academic anchor. The project emphatically underscores the continuum of Indian musical traditions, demonstrating that origin and evolution are dynamic processes influenced by shifting performance contexts across different historical epochs. This chronological investigation enables contemporary scholars to precisely document the developmental shifts in categorization methodologies, providing a thorough understanding of instrument preservation.

Based on the above source, attempt the following five questions.

251. What is the primary focus of the research project initiated by the musicology department?
(A) Geographical distribution of contemporary musical ensembles
(B) Instrument classification across historical time periods
(C) Economic impact of manufacturing in the modern musical era
(D) Preservation of vocal music techniques in ancient archives

252. How did medieval scholars interact with the ancient classification framework?
(A) By accommodating new cultural and structural changes
(B) By discarding previous models for modern

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methodologies
(C) By restricting usage to purely religious performances
(D) By focusing on nomenclature without adapting categories

253. What specific elements does the modern period integrate into the study of instrument classification?
(A) Exclusively ancient sculptural evidence and poetic meter
(B) Purely theoretical acoustics without any practical application
(C) Advanced playing techniques and the lineage of famous artists
(D) Unchanged medieval texts and rigid structural dimensions

254. According to the manuscript analysis, what underwent significant transformations during the medieval era?
(A) The fundamental acoustic properties of sound production
(B) The overarching theoretical philosophy of vocal classical music
(C) The sole reliance on stringed instruments in rhythmic ensembles
(D) The nomenclature and physical structures of certain instruments

255. The project underscores that the origin and evolution of musical instruments are:
(A) Static events isolated entirely from historical performance changes
(B) Strictly dependent on ancient theoretical models without variation
(C) Dynamic processes influenced by shifting performance contexts
(D) Solely determined by the geographic availability of raw materials

Direction : Please read the following source carefully.

In a seminar on ancient stringed instruments, scholars present a detailed case study focusing on the different types of Veenas utilized during the ancient period of Indian music. The academic session reconstructs the structural features and distinct playing techniques that characterized these early Veenas, illustrating their central role in ancient musical practices. Researchers emphasize that the term Veena was historically used as a generic classification for various stringed instruments before evolving into specific, distinct forms. The presentation delves into the origin and structural evolution of these early instruments, analyzing how variations in the number of strings and resonator designs dictated their unique tonal qualities. By examining ancient treatises, the scholars trace the playing techniques that were foundational to extracting specific melodic nuances, noting how these methods laid the groundwork for future instrumental development. The session also addresses the challenges in identifying the exact physical dimensions of these Veenas, relying heavily on textual descriptions and sculptural evidence. Ultimately, the study of different types of Veenas in the ancient period provides crucial insights into the ancestral roots of modern stringed instruments.

Based on the above source, attempt the following five questions.

256. Historically, how was the term Veena initially utilized in the ancient period?
(A) As a specific label for modern rhythmic accompaniment
(B) As a generic classification for various stringed instruments
(C) As an exclusive term for advanced bowed chordophones
(D) As a precise designation for mechanically driven wind instruments

257. According to the case study, what dictated the unique tonal qualities of early Veenas?
(A) Integration of advanced metallic keys and air bellows
(B) Exclusive use of synthetic materials for soundboards
(C) Elimination of distinct playing techniques by players
(D) Variations in number of strings and resonator designs

258. What sources do scholars heavily rely on to identify the physical dimensions of ancient Veenas?
(A) Textual descriptions and sculptural evidence
(B) Modern audio recordings and contemporary concert reviews
(C) Surviving instruments preserved in

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complete, playable condition
(D) Mechanical blueprints drafted during the medieval period

259. The foundational playing techniques traced from ancient treatises were essential for extracting:
(A) Continuous rhythmic drones
(B) Synthesized harmonic overtones
(C) Specific melodic nuances
(D) Mechanized percussive strikes

260. The overarching purpose of studying different types of Veenas in the ancient period is to provide crucial insights into:
(A) Ancestral roots of modern stringed instruments
(B) Rapid mechanization of modern orchestral units
(C) Decline of vocal traditions in the medieval era
(D) Universal standardization of drum manufacturing

Direction : Please read the following source carefully.

A prestigious conservatory of Hindustani music recently organized a comprehensive archival exhibition dedicated to the advanced study of 'Tat' instruments, focusing strictly on categorized chordophones such as the Sitar, Sarod, Violin, Dilruba, Israj, Santoor, Tanpura, Surbahar, and Guitar. The exhibition provides a rigorous comparative academic analysis of their specific origins, structural evolution, and highly intricate playing techniques. For instance, the successful integration of the Guitar and Violin into the traditional Hindustani classical framework is presented as a prime case study of evolutionary adaptation in specialized playing techniques. Scholars meticulously detail how prominent instruments like the Sitar, Sarod, and Surbahar gradually developed distinct plucking methodologies that fundamentally define their contemporary recital styles. The extensive display also highlights the absolutely indispensable drone function provided by the Tanpura, alongside the uniquely specialized struck-string mechanical operations of the Santoor. Furthermore, the exhibition meticulously chronicles the pivotal contributions of famous artists who systematically innovated both the structural designs and the performance repertoires of bowed instruments like the Dilruba and Israj, significantly expanding their expressive capabilities.

Based on the above source, attempt the following five questions.

261. Which specific category of instruments is the exclusive focus of the conservatory's archival exhibition?
(A) Aerophones
(B) 'Ghan' instruments
(C) 'Avanaddha' instruments
(D) 'Tat' instruments

262. Which instruments are presented as prime case studies of evolutionary adaptation into the traditional Hindustani classical framework?
(A) Santoor and Tanpura
(B) Guitar and Violin
(C) Sitar and Surbahar
(D) Dilruba and Israj

263. What mechanical operation is specifically highlighted in relation to the Santoor?
(A) Advanced bowing methodologies
(B) Continuous breath-modulation
(C) Struck-string operations
(D) Free-reed pumping systems

264. What indispensable function does the Tanpura provide according to the extensive display?
(A) Rhythmic cross-patterning
(B) Melodic finger-plucking
(C) Microtonal glissando execution
(D) Indispensable drone function

265. Famous artists systematically innovated structural designs and performance repertoires specifically for which types of instruments mentioned?
(A) Bowed instruments like the Dilruba and Israj
(B) Wind instruments like the Flute and Harmonium
(C) Solid idiophones like the Ghatam and Manjeera
(D) Membrane drums like the Tabla and Pakhawaj

Direction : Please read the following source carefully.

Researchers at an ethnomusicology institute

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have published a comprehensive monograph on 'Ghan' instruments, which are idiophones that produce sound through the vibration of their solid bodies. The study rigorously evaluates the origin, evolution, and specialized playing techniques of the Jaltarang, Ghatam, Morsing, Chipali, Manjeera, Jhanjh, and Kartal. The monograph highlights a specific case study on the Jaltarang, detailing how the precise tuning of water-filled porcelain bowls requires highly calibrated striking techniques. Similarly, the structural evolution of the Ghatam and the Morsing is analyzed to demonstrate how simple clay and metal forms were sophisticatedly adapted to produce complex rhythmic patterns. The research documents how the rhythmic accompaniment provided by the Manjeera, Jhanjh, Chipali, and Kartal remains integral to various traditional ensembles. The scholars also chronicle the lineage of famous artists who elevated these inherently rhythmic Ghan instruments to prominent solo or central accompanying roles. By systematically analyzing the physical properties and performance methodologies of these solid instruments, the monograph provides critical insights into how Ghan instruments structurally support and enhance the rhythmic architecture of Indian music.

Based on the above source, attempt the following five questions.

266. How does the monograph define 'Ghan' instruments?
(A) Chordophones that rely on tightly stretched strings
(B) Idiophones producing sound via solid body vibration
(C) Aerophones generating melodies through air columns
(D) Membranophones equipped with multi-layered skins

267. The precise tuning of the Jaltarang requires highly calibrated striking techniques on:
(A) Resonant hollow metal tubes
(B) Water-filled porcelain bowls
(C) Tightly bound wooden staves
(D) Stretched synthetic membranes

268. According to the research, what forms were sophisticatedly adapted to produce complex rhythmic patterns in the Ghatam and Morsing?
(A) Simple clay and metal forms
(B) Mechanized bellows and reeds
(C) Complex bamboo and silk fibers
(D) Intricate wooden fretboards

269. Which group of instruments is documented as providing integral rhythmic accompaniment to various traditional ensembles?
(A) Dilruba, Israj, Sitar, and Sarod
(B) Tabla, Pakhawaj, Mridangam, and Khol
(C) Manjeera, Jhanjh, Chipali, and Kartal
(D) Flute, Shehnai, Nagaswaram, and Harmonium

270. What critical impact did famous artists have on inherently rhythmic Ghan instruments?
(A) Phased them out of classical performance repertoires
(B) Transformed them into purely melodic drone instruments
(C) Standardized them into modern synthetic design models
(D) Elevated them to prominent solo or central roles

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Direction : Please read the following source carefully.

An academic symposium on aerophones focused entirely on the category of 'Sushir' instruments, presenting detailed research on the Flute and its varieties, the Shehnai, the Nagaswaram, and the Harmonium. The symposium's primary case study investigated the origin and historical evolution of these wind instruments, emphasizing how their unique playing techniques dictate breath control and melodic phrasing. Scholars examined the structural divergence between the Shehnai and the Nagaswaram, noting how differences in their conical bores and reed mechanisms influence their respective tonal projections in open-air versus indoor settings. The session also critically analyzed the evolutionary journey of the Harmonium, tracing its adaptation into the Indian musical ecosystem and the subsequent development of its distinct bellow-pumping techniques. Furthermore, the symposium highlighted the extensive varieties of the Flute, discussing how different fingering

and blowing methodologies were pioneered by famous artists to achieve microtonal precision. Through this systematic exploration, researchers concluded that the continuous evolution of playing techniques in Sushir instruments has fundamentally shaped the melodic phrasing characteristic of both Hindustani and broader Indian musical traditions.

Based on the above source, attempt the following five questions.

271. The academic symposium on aerophones was entirely focused on which instrumental category?
(A) Tat instruments
(B) Avanaddha instruments
(C) Sushir instruments
(D) Ghan instruments

272. What do the unique playing techniques of Sushir instruments primarily dictate?
(A) Plucking methodologies and drone tuning
(B) Breath control and melodic phrasing
(C) Percussive cross-rhythms and striking velocity
(D) Mechanical fret adjustments and string tension

273. What specific factors influence the tonal projections of the Shehnai and Nagaswaram in different settings?
(A) Variations in stretched membrane tension
(B) Specialized placement of external resonators
(C) Utilization of water-filled porcelain bowls
(D) Conical bore and reed mechanism differences

274. The evolutionary journey of the Harmonium into the Indian musical ecosystem involved the development of:
(A) Distinct bellow-pumping techniques
(B) Complex struck-string operations
(C) Traditional solid-body vibrations
(D) Sophisticated bow-glissando strokes

275. According to the symposium, why did famous artists pioneer different fingering and blowing methodologies on the Flute?
(A) To produce loud percussive beats
(B) To support structural drone frameworks
(C) To achieve microtonal precision
(D) To eliminate the need for breath control

Direction : Please read the following source carefully.

A dedicated rhythmic studies workshop recently explored the complex acoustic properties and classification of 'Avanaddha' instruments, which encompass membrane-covered drums. The academic program provided an exhaustive analysis of the Pakhawaj, Tabla, Mridangam, Kanjira, Khol, Chang, Nakkara, Duff, Hudaka, and Dholak. The workshop featured a comparative case study on the structural evolution and divergent playing techniques of the Tabla and the Pakhawaj, illustrating how the physical division of the Tabla facilitated new avenues for intricate finger techniques. Researchers meticulously documented the origin of instruments like the Mridangam and the Khol, emphasizing their foundational roles in specific rhythmic traditions. The session also examined the distinct playing styles associated with the Kanjira, Chang, Duff, and Hudaka, noting how tension and striking variations produce diverse timbres. Additionally, the role of the Nakkara and Dholak in historical and contemporary performance contexts was evaluated. The workshop prominently acknowledged the legacy of famous artists who systematically codified the complex rhythmic vocabularies of these Avanaddha instruments, thereby cementing their critical importance in the structural framework of traditional Indian rhythm.

Based on the above source, attempt the following five questions.

276. How are 'Avanaddha' instruments broadly defined in the workshop?
(A) Membrane-covered drums
(B) Solid-body idiophones
(C) Wind-driven aerophones
(D) Plucked-string chordophones

277. According to the comparative case study, what facilitated new avenues for intricate finger techniques on the Tabla?
(A) The introduction of metallic reeds
(B) The continuous mechanical bellowing
(C) The utilization of a single unified drum body
(D) The physical division of the instrument

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278. What factors produce diverse timbres in the Kanjira, Chang, Duff, and Hudaka?
(A) Constant drone tuning and fret placement
(B) Tension and striking variations
(C) Calibrated water levels in porcelain bowls
(D) Breath control and cross-fingering

279. The origin of the Mridangam and the Khol was documented to emphasize their:
(A) Evolution from ancient stringed Veenas
(B) Replacement of modern melodic aerophones
(C) Foundational roles in rhythmic traditions
(D) Exclusion from contemporary performance sets

280. What systematic contribution did famous artists make regarding Avanaddha instruments?
(A) They designed their mechanized structural equivalents
(B) They removed all tonal distinctions from the drums
(C) They abandoned traditional performance contexts
(D) They codified their complex rhythmic vocabularies

Direction : Please read the following source carefully.

In a scholarly journal dedicated to instrumental evolution, a recent article examines the chronological development of specific 'Tat' instruments, mapping their journey from rudimentary chordophones to highly sophisticated concert instruments. The research provides a focused analysis on the Santoor, Surbahar, and Sarod, investigating their precise structural origin and the subsequent evolution of their playing techniques. The author constructs a case study illustrating how the Santoor evolved from a traditional folk instrument into a classical mainstream staple through the deliberate modification of striking techniques by famous artists. Similarly, the article explores the Surbahar's inception as an acoustic extension designed to render deep, sustained microtonal expressions that other stringed instruments could not easily achieve. The evolutionary narrative of the Sarod is also detailed, highlighting modifications to its fingerboard and resonator that directly altered its traditional playing techniques. By analyzing these specific developmental milestones, the research underscores how famous artists historically served as both performers and structural innovators, driving the evolution of these Tat instruments to meet the increasingly complex demands of classical recitals.

Based on the above source, attempt the following five questions.

281. The chronological development mapped in the journal article traces 'Tat' instruments from:
(A) Rudimentary chordophones to sophisticated concert instruments
(B) Modern symphonic sections to ancient rhythmic groupings
(C) Ancient aerophones to contemporary membranophone designs
(D) Basic clay drums to advanced metallic idiophone models

282. How did the Santoor evolve into a classical mainstream staple according to the case study?
(A) Transitioning from a stringed instrument into a free-reed aerophone
(B) Modification of striking techniques by famous artists
(C) Elimination of traditional folk tuning and scaling methodologies
(D) Replacement of strings with continuous mechanical bellow systems

283. The Surbahar was designed as an acoustic extension specifically to render:
(A) High-pitched staccato percussive rhythms
(B) Deep, sustained microtonal expressions
(C) Constant, unchanging fundamental drone notes
(D) Rapid open-air melodic projections

284. What specific modifications to the Sarod directly altered its traditional playing techniques?
(A) Modifications to its fingerboard and resonator
(B) Alterations to its water-filled porcelain bowls
(C) Adjustments in its conical bore diameter
(D) Changes to its multi-layered drum skin

285. The research underscores that famous artists historically functioned as both:
(A) Theoretical scholars and vocal minimalists
(B) Rhythmic composers and literary critics

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(C) Performers and structural innovators
(D) Instrument manufacturers and state officials

Direction : Please read the following source carefully.

A university research group conducted an extensive acoustical analysis focusing on the evolutionary trajectory of 'Sushir' instruments, specifically examining the Flute and its varieties alongside the Harmonium. The project formulated a precise case study regarding the adaptation of the Harmonium, analyzing its unique origin as a free-reed aerophone and its complex structural evolution within the Indian subcontinent. Researchers noted that the integration of the Harmonium required significant modifications to indigenous playing techniques, particularly concerning the coordination of bellows and keyboard fingering to simulate traditional vocal nuances. Simultaneously, the study evaluated the vast array of Flute varieties, tracing how different geographical origins influenced the placement of finger holes and the diameter of the bamboo. The research meticulously documented how famous artists revolutionized Flute playing techniques by introducing cross-fingering and breath-modulation strategies, thereby allowing for seamless glissandos. This comparative analysis between the mechanically driven Harmonium and the naturally blown Flute varieties demonstrates how differing origins and structural evolutions within the Sushir category have necessitated highly specialized and divergent playing techniques.

Based on the above source, attempt the following five questions.

286. Which two 'Sushir' instruments were the primary focus of the extensive acoustical analysis?
(A) The Shehnai and the Nagaswaram
(B) The Sitar and the Sarod lute
(C) The Jaltarang and the Ghatam
(D) The Flute and the Harmonium

287. The integration of the Harmonium required the coordination of bellows and keyboard fingering specifically to simulate:
(A) Rhythmic percussive beats
(B) Deep string-plucked resonance
(C) Traditional vocal nuances
(D) Metallic struck-string twangs

288. According to the study, what influenced the placement of finger holes and the diameter of the bamboo in Flute varieties?
(A) Availability of synthetic reeds
(B) Different geographical origins
(C) The standard concert pitch of the Sitar
(D) Uniform mechanization in urban centers

289. Famous artists revolutionized Flute playing techniques to allow for seamless glissandos by introducing:
(A) Percussive finger tapping on the resonator
(B) Mechanical bellow pumping adjustments
(C) Advanced bowing and scraping methodologies
(D) Cross-fingering and breath-modulation

290. The Harmonium is classified in this comparative analysis as a:
(A) Mechanically driven free-reed aerophone
(B) Naturally blown resonant membranophone
(C) Plucked folk-style stringed chordophone
(D) Sophisticated solid-body metal idiophone

Direction : Please read the following source carefully.

During an international musicology conference, a joint academic panel presented groundbreaking research on the symbiotic performance practices linking 'Ghan' and 'Avanaddha' instruments. The presentation centered on a detailed case study evaluating the synchronized playing techniques of the Morsing (Ghan) and the Mridangam (Avanaddha) in rhythmic ensembles. The scholars meticulously traced the distinct origin and evolution of the Morsing, analyzing how this plucked metallophone is specifically positioned within the oral cavity to manipulate acoustic overtones, contrasting it with the percussive striking techniques applied to the multi-layered membrane of the Mridangam. The panel significantly highlighted how famous artists have historically coordinated the sharp, metallic twang of the Morsing with the deep, resonant bass strokes of the Mridangam to successfully create complex cross-rhythms. Additionally, the research rigorously explored how the structural evolution of these specific instruments allowed leading

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that maintains the pitch stability throughout a classical recital.

19. (C) Ustad Sahebdad Khan
Ustad Sahebdad Khan is traditionally credited with the development and popularization of the Surbahar in the nineteenth century. This instrument was created to allow Sitar players to perform the profound and elaborate Alap styles typical of the Rudra Veena. Its construction facilitates the deep resonance and wide glides necessary for the serious exploration of classical ragas in slow tempos.

20. (D) Dilruba
The Dilruba is a bowed string instrument that creatively combines the structural elements of both the Sitar and the Sarangi. It features a long, fretted neck similar to the Sitar, which assists in note placement, along with a skin-covered soundbox like the Sarangi. This hybrid design allows for the resonant, vocal-like quality produced through bowing on a fretted fingerboard.

21. (C) Striking with a 'Jawa'
In Indian instrumental music, specific plectrums are used to strike the strings. For the Sitar, a wire plectrum called a Mizrab is worn on the index finger. In contrast, the Sarod is played using a triangular plectrum carved from coconut shell or horn, known as a Jawa. Both tools are essential for producing the sharp, rhythmic attacks characteristic of these instruments.

22. (B) It is a bowed string instrument with frets.
The Israj is a bowed string instrument predominantly used in the musical traditions of Eastern India. Structurally, it features a fretted neck, which simplifies the execution of notes compared to the fretless Sarangi. This instrument is played with a bow and produces a mellow, resonant sound, making it a popular choice for accompanying various vocal and instrumental compositions.

23. (A) Both A and R are true and R is the correct explanation of A.
Although the Santoor is played by striking strings with wooden mallets, it is scientifically classified as a Tat Vadya or chordophone. This is because the primary source of sound is the vibration of stretched metal strings rather than the solid body of the instrument. The mallets simply serve as the means of excitation, while the strings produce the music.

24. (A) Gaj
The Sitar consists of several key components, including the Dandi or neck, the Tumba or gourd resonator, and sympathetic Tarab strings. However, a Gaj, which is the traditional name for a bow, is not used in Sitar performance as it is a plucked instrument. The Sitar's strings are energized using a finger-worn plectrum, making the bow unnecessary.

25. (C) Santoor - Tat
In the fourfold classification system, instruments are grouped by their sound-producing mechanism. The Santoor is correctly identified as a Tat Vadya because it utilizes vibrating strings to create music. Other pairings like Flute as an Avanaddha instrument or Tanpura as a Sushir instrument are incorrect, as the flute is wind-based and the Tanpura is string-based for its drone.

26. (A) P-4, Q-3, R-2, S-1
Different stringed instruments utilize distinct mechanisms for sound production. The Sitar is played using a Mizrab, while the Violin requires a bow. The Santoor is unique as a string instrument struck with mallets, and the Tanpura is gently plucked with the fingers to maintain a continuous drone. These varied techniques define the unique acoustic character of each Indian instrument.

27. (D) To create a rich, buzzing harmonic overtone spectrum
The Jawari thread is a crucial component of the Tanpura, placed between the strings and the flat bridge. By carefully adjusting this thread, the player creates a specific point of contact that allows the strings to buzz. This physical interaction generates a rich spectrum of harmonic overtones, which is essential for the deep, meditative drone characteristic of Indian music.

28. (B) Addition of sympathetic and drone strings
To adapt the Western guitar for Hindustani classical music, significant structural modifications were made. The most notable

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(A) Theoretical sculptural dimensions
(B) Playing techniques and performance lineages
(C) Purely religious ritual contexts
(D) Exclusion of membrane-covered drums

299. When did structural evolution necessitate minor adjustments in sub-categorization, according to the scholars?
(A) During the ancient period
(B) During the medieval period
(C) During the modern period
(D) Before the conceptualization of the Veena

300. The modern academic understanding of Indian musical instruments relies profoundly on synthesizing ancient structural classifications with:
(A) Contemporary documentation of playing techniques
(B) Western orchestral seating and arrangement
(C) Complete abandonment of medieval text study
(D) Strictly theoretical mechanical design models

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performers to develop highly interdependent rhythmic vocabularies. By critically examining the distinct yet complementary playing techniques of these Ghan and Avanaddha instruments, the conference panel conclusively illustrated the intricate acoustic relationships that define advanced rhythmic accompaniment.

Based on the above source, attempt the following five questions.

291. The joint academic panel explored symbiotic performance practices linking which two instrument categories?
(A) Tat and Sushir
(B) Sushir and Ghan
(C) Ghan and Avanaddha
(D) Tat and Avanaddha

292. How is the Morsing manipulated to produce acoustic overtones?
(A) Specific positioning within the oral cavity
(B) Striking of water-filled porcelain bowls
(C) Coordinating external bellows with keys
(D) Sliding a bow across metallic strings

293. The research contrasts the playing techniques of the Morsing with the percussive techniques applied to the:
(A) Wooden fretboard of the Sitar
(B) Conical bore of the Shehnai
(C) Resonating chamber of Surbahar
(D) Multi-layered drum membranes

294. By coordinating the Morsing and Mridangam, famous artists historically created:
(A) Sustained microtonal glissandos
(B) Complex cross-rhythms
(C) Distinct melodic drones
(D) Continuous vocal melodies

295. What did the structural evolution of these specific instruments allow leading performers to develop?
(A) Independent melodic tuning systems
(B) Universal aerodynamic blowing techniques
(C) Interdependent rhythmic vocabularies
(D) Standardized drone mechanisms

Direction : Please read the following source carefully.

A critical academic review published in a leading ethnomusicology journal offers a comprehensive comparative study between the foundational classification of Indian musical instruments in the ancient period and their modern analytical categorizations. The rigorous review centers on how early taxonomic systems successfully established the core categories of Tat, Ghan, Sushir, and Avanaddha based primarily on the fundamental acoustic principles of sound production. The detailed case study examines historical manuscripts to precisely trace the origin and evolution of this classification system, noting how ancient methodologies strictly prioritized raw material and acoustic mechanics. In distinct contrast, the modern period's classification approaches frequently integrate the systematic analysis of complex playing techniques and the specific performance lineages masterfully established by famous artists. The dedicated scholars argue that while the structural evolution of various instruments necessitated minor adjustments in sub-categorization during the medieval period, the core ancient framework remains scientifically robust. By meticulously analyzing this evolutionary continuum, the review demonstrates that the modern academic understanding of these instruments relies profoundly on synthesizing ancient structural classifications with contemporary documentation of playing techniques.

Based on the above source, attempt the following five questions.

296. Early taxonomic systems in the ancient period established instrument categories primarily based on:
(A) Geographical popularity of performers
(B) Complexity of mechanical bellow systems
(C) Aesthetic design of the resonators
(D) Acoustic principles of sound production

297. According to historical manuscripts, ancient classification methodologies strictly prioritized:
(A) Raw material and acoustic mechanics
(B) Performer lineage and modern aesthetics
(C) Orchestral arrangement and concert duration
(D) Vocal accompaniment techniques

298. What do modern period classification approaches frequently integrate that ancient methodologies did not?

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9. (A) 1 and 2
The Sitar is widely believed to have evolved from the ancient Indian Tritantri Veena, eventually gaining its modern form through Persian influences. Historical traditions often attribute its popularization to Amir Khusrau, who modified existing designs to create a versatile melodic instrument. Unlike idiophones, it belongs to the Tat Vadya category and features movable frets to accommodate various ragas.

10. (A) It is played using a wooden bow.
The Sarod is a prominent plucked string instrument in Hindustani classical music, characterized by its fretless metal fingerboard and skin-covered soundbox. It is played using a plectrum called a Jawa, rather than a bow, allowing for swift slides and sharp attacks. Derived from the Afghan Rabab, its design facilitates the unique tonal quality and resonance essential for ragas.

11. (D) Meend
Meend is a fundamental technique in Indian classical music that involves a smooth, continuous glide from one note to another. In stringed instruments like the Sitar or Sarod, this is achieved by pulling the string or sliding the fingers across the fingerboard. This technique is crucial for mimicking the nuances of the human voice and expressing emotional depth in performance.

12. (A) 2, 4, 1, 3
The documentation of Indian musical theory began with the ancient Natya Shastra, followed by Matanga's Brihaddeshi during the early medieval period. Sarangadeva's Sangeet Ratnakar became the definitive text in the thirteenth century, while Ahobala's Sangeet Parijat was written much later in the seventeenth century. This timeline reflects the progressive refinement and classification of musical instruments and theory over time.

13. (C) Krintan is a left-hand plucking technique, while Zamzama is a cluster of rapid notes.
In Sitar playing, Krintan is a specialized left-hand technique where notes are produced by plucking the string with the fingers of the left hand on the frets. Conversely, Zamzama refers to a rapid sequence or cluster of notes that adds a shimmering effect to the melody. These ornaments are essential for providing texture and complexity to instrumental raga performances.

14. (D) Santoor
The Santoor is a unique stringed instrument originating from the Himalayan region, classified as a hammered dulcimer. Unlike most Indian string instruments that are plucked or bowed, the Santoor is played by striking the strings with a pair of delicate wooden mallets called kalams. This method of sound production creates a resonant, percussive melodic quality distinct from other instruments.

15. (A) 1, 2, 3, and 5
The Violin is a bowed string instrument that was successfully integrated into Indian classical music during the colonial era. It is tuned differently in the Hindustani and Carnatic traditions to suit specific melodic requirements. Notably, it features a fretless fingerboard, which is vital for executing glides. Musicians like V. G. Jog have achieved great fame playing this instrument.

16. (B) Dilruba - Ustad Bismillah Khan
Ustad Bismillah Khan was the legendary maestro of the Shehnai, a double-reed wind instrument, rather than the Dilruba, which is a bowed string instrument. While Ravi Shankar is synonymous with the Sitar and Amjad Ali Khan with the Sarod, the association of Bismillah Khan with the Shehnai is a cornerstone of Indian classical music history and performance.

17. (B) Surbahar
The Surbahar is a large stringed instrument that shares structural similarities with the Sitar but is designed with a wider neck and thicker strings. It is tuned to a significantly lower pitch, making it ideal for the slow, introspective Alap section of a raga. This instrument provides a deep, resonant tone that allows for extensive microtonal manipulation and sustain.

18. (C) Statement I is true but Statement II is false
The Tanpura is an essential drone instrument in Hindustani classical music, providing a continuous harmonic foundation for the performer. It is entirely fretless, as its purpose is to sound the tonic and other auxiliary notes repeatedly rather than play melodies. The absence of frets ensures a pure, resonant drone

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38. (C) Statement I is true but Statement II is false
Chipali and Kartal are rhythmic instruments that belong to the Ghan Vadya category, as they produce sound through the clashing of solid wood or metal. They do not utilize a stretched membrane, which is the defining characteristic of Avanaddha instruments. These clappers are widely used in devotional music across India to maintain a steady beat and enhance rhythmic texture.

39. (D) Manjeera and Jhanjh
The Manjeera and Jhanjh are both metallic idiophones, making them a correct pair under the Ghan Vadya classification. They consist of metal cymbals that produce sound when struck together. Other pairs, such as Tabla or Khol, involve membranes, while the Ghatam is clay-based. The Manjeera and Jhanjh are fundamental for providing rhythmic accompaniment in folk and devotional settings.

40. (A) A pair of small hand cymbals connected by a cord
The Manjeera is a common percussion instrument in India, consisting of two small, high-pitched cymbals made of brass or bronze. These cymbals are typically connected by a cotton or silk cord. When struck against each other, they produce a sharp, clear metallic sound that is extensively used to maintain rhythm in Bhajans, Kirtans, and various traditional folk dances.

41. (C) Khol
The Khol is a double-headed drum with heads made of stretched animal skin, which classifies it as an Avanaddha Vadya. In contrast, the Jaltarang, Morsing, and Chipali are all idiophones or Ghan Vadyas, as their sound originates from solid materials like porcelain, metal, or wood. Understanding the source of vibration is key to distinguishing between these two instrument categories.

42. (A) Kartal
The Kartal is a rhythmic instrument frequently used in devotional music, consisting of two wooden blocks or frames. Often, small metal cymbals or jingles are embedded within these wooden pieces. When the blocks are clapped together, the jingles create a bright, rhythmic sound. It is a staple instrument for singers of Bhajans and Kirtans throughout India's diverse cultural landscape.

43. (A) Both A and R are true and R is the correct explanation of A.
Most Ghan Vadyas, like the Manjeera and Kartal, are classified as instruments of indefinite pitch. Their primary function is rhythmic timekeeping rather than the execution of complex melodic ragas. Because they cannot produce a range of distinct musical notes like a Sitar or Flute, they are used as supporting rhythmic tools in classical, folk, and devotional music traditions.

44. (B) Jhanjh is significantly larger and produces a louder, more resonant crash.
While both Jhanjh and Manjeera are metallic cymbals, they differ primarily in size and sound intensity. The Jhanjh is much larger than the Manjeera, resulting in a louder and more resonant clashing sound. Due to its volume, the Jhanjh is often used in large-scale religious processions and energetic folk performances where a powerful rhythmic pulse is required.

45. (C) Morsing - Terracotta
The Morsing is a percussion instrument made of metal, typically iron or brass, rather than terracotta. Terracotta or clay is the traditional material for the Ghatam and the body of the Khol. The Morsing's metallic construction is essential for its function as a jaw harp, where a vibrating metal tongue produces the instrument's characteristic rhythmic and melodic twang.

46. (A) P-3, Q-1, R-4, S-2
Ghan Vadyas are defined by their unique physical structures. The Jaltarang uses water-filled porcelain bowls, while the Ghatam is a large earthenware pot. The Morsing features a metal prong plucked within the mouth cavity, and the Kartal consists of wooden clappers with embedded cymbals. These diverse forms demonstrate the variety of ways solid materials can be used for music.

47. (A) T. H. Vinayakram
T. H. Vinayakram, popularly known as Vikku Vinayakram, is a world-renowned master of the Ghatam. He is credited with popularizing this clay pot instrument on the international stage, notably through his collaborations in global

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change involved adding sympathetic strings, which resonate in harmony with the main notes, and drone strings to provide the constant tonic. These additions, along with the use of a slide, transformed the instrument into the Mohan Veena, capable of raga performance.

29. (B) 2, 3, and 4
Pt. Brij Bhushan Kabra was a pioneer who introduced the guitar into the realm of Hindustani classical music. He achieved this by adapting the instrument with sympathetic strings and employing a slide technique to produce the necessary glides or Meends. His innovations allowed the guitar to express the microtonal nuances of Indian ragas, though he is not associated with the Surbahar.

30. (D) Ustad Ali Akbar Khan
Ustad Ali Akbar Khan was a monumental figure in Indian classical music, credited with bringing the Sarod to the global stage. Alongside Sitar maestro Pt. Ravi Shankar, he performed extensively across the world, introducing international audiences to the rich traditions of the Maihar Gharana. His mastery and compositions significantly elevated the Sarod's status as a premier solo classical instrument.

31. (C) Statement I is true but Statement II is false
The Sitar features movable, curved metal frets that are tied to the neck using silk or nylon thread, allowing for adjustments to various raga scales. In contrast, the Sarod is a fretless instrument with a smooth metal fingerboard, which enables the player to glide effortlessly between notes. The lack of fixed frets on the Sarod is its most defining feature.

32. (B) Sympathetic resonating strings
In Indian string instruments like the Sitar, Sarod, and Sarangi, 'Tarab' refers to the set of sympathetic strings located beneath the main playing strings. These strings are tuned to the specific notes of a raga and vibrate automatically when the corresponding notes are played on the main strings. This resonance adds a rich, shimmering quality and sustain to the overall sound.

33. (B) Ghan Vadya
The Jaltarang is classified as a Ghan Vadya, or idiophone, because the sound is produced by striking a solid material. It consists of a set of porcelain bowls filled with varying levels of water. When struck with wooden sticks, the bowls vibrate to produce melodic tones. The water serves as a tuning medium, but the solid bowl remains the vibrating body.

34. (A) It belongs to the Avanaddha Vadya category.
The Jaltarang is a melodic instrument made of porcelain or metal bowls and belongs to the Ghan Vadya category, not the Avanaddha Vadya group, which is reserved for membrane-covered drums. The pitch of the instrument is precisely controlled by the amount of water in each bowl. It is played using sticks, making it a percussive but melodic addition to Indian music.

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35. (A) 1, 2, 3, and 4
The Ghatam is a traditional earthenware pot used as a percussion instrument, primarily in Carnatic music. It belongs to the Ghan Vadya classification as its solid clay body vibrates to produce sound. Players can subtly adjust its pitch by manipulating the air in the opening. It is played with the fingers and palms, not with a mallet as suggested in some contexts.

36. (D) Altering the shape and cavity of the player's mouth
The Morsing is a jaw harp where the player holds the metal frame against their teeth and plucks the central reed. To change the pitch and tone dynamically, the player uses their mouth as a resonance chamber. By altering the shape of the oral cavity and controlling their breath, the musician creates a wide range of rhythmic and melodic variations.

37. (C) Jaw harp
The Morsing is a percussion instrument that belongs to the family of jaw harps. It consists of a horseshoe-shaped metal frame with a flexible tongue in the middle. While it is often used for rhythmic accompaniment in Carnatic music, its unique method of sound production through the mouth cavity distinguishes it from traditional flutes, drums, or bowed string instruments.

ANSWERS

1. (B) Tat, Avanaddha, Ghan, Sushir
The Natya Shastra, an ancient Indian treatise on performing arts, introduces a scientific fourfold classification of musical instruments. This system organizes instruments into stringed types, membrane-covered drums, solid idiophones, and wind instruments. This traditional framework remains the foundation for modern Indian musicology, predating Western systems and providing a comprehensive structural categorization for musical instruments.

2. (C) Statement I is true but Statement II is false
Ancient Tamil literature like the Tolkappiyam reflects early Indian musical traditions by grouping instruments into four categories similar to those in the Natya Shastra. Conversely, Narada's Shiksha focuses on vocal music and the nuances of scales rather than a material-only classification. Historical texts often share categorical similarities, but their specific analytical focuses differ significantly across regions.

3. (A) Both A and R are true and R is the correct explanation of A.
India's traditional classification of musical instruments into four distinct groups originated thousands of years ago, long before the modern Hornbostel-Sachs system. Bharata Muni documented this in the Natya Shastra, categorizing them based on physical properties such as strings, membranes, solids, and wind. Consequently, the assertion and its reasoning provide a chronologically accurate historical perspective on musicology.

4. (D) Chitra Veena - Seven strings
The Chitra Veena is historically described in ancient Indian musical treatises as a fretless stringed instrument possessing seven strings. This identification differentiates it from other ancient variants like the Vipanchi, which usually featured nine strings. Precise documentation of string counts and structural features in early texts helps scholars trace the complex evolution of stringed instruments across many centuries.

5. (C) Rudra
Bharata's Natya Shastra mentions several ancient stringed instruments like the Chitra, Vipanchi, and Darvi as primary examples of the Tat Vadya category. However, the Rudra Veena is a later development associated with the medieval period and Dhrupad music, rather than the ancient dramatic traditions described by Bharata. Understanding chronological origins is essential for tracking the history of instruments.

6. (A) P-2, Q-3, R-1, S-4
Historical musical texts categorize ancient stringed instruments based on their specific physical construction. The Chitra Veena traditionally features seven strings, while the Vipanchi is characterized by nine strings. The Mattakokila, known for its complexity, possesses twenty-one strings, and the Ek Tantri, as the name implies, has a single string. These variations showcase the diversity of early stringed designs.

7. (D) Solid instruments producing sound by striking without needing tuning
Ghan Vadyas are classified as idiophones, where the sound is produced by the resonance of a solid material, typically metal or wood. Unlike string or membrane instruments, these do not require additional tuning of tension to produce a specific pitch. Examples include cymbals and bells, which function primarily to maintain rhythm and time in various musical performances today.

8. (A) Sangeet Ratnakar
Sarangadeva's medieval treatise, Sangeet Ratnakar, serves as a comprehensive encyclopedia of Indian music. It provides detailed discussions on the classification of stringed instruments, specifically elaborating on the concepts of Shruti Veenas used for microtonal demonstrations and Swara Veenas used for melodic performance. This text bridged the gap between ancient musical theory and medieval practical developments in India.

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fusion ensembles. His technical virtuosity and rhythmic complexity have made him a legendary figure in both Carnatic classical music and the broader global music community.

48. (D) Statement I is false but Statement II is true
The Jaltarang is tuned by adjusting the water levels within its porcelain bowls, not by replacing the bowls during a performance. Increasing the volume of water in a bowl decreases its pitch by slowing down the vibrations. This precise control of water levels allows the musician to create a complete melodic scale suitable for performing classical ragas in a concert.

49. (B) 2, 3, and 4
Sushir Vadyas are wind instruments that produce sound through a vibrating air column or reeds, not through vibrating strings. Examples include the bamboo flute, which uses a direct air column, the Shehnai, which employs a double-reed mechanism, and the Harmonium, which functions using free reeds. These instruments are vital for the melodic expression of ragas in Indian music.

50. (A) Bansuri
The bamboo flute used in Hindustani classical music is commonly called the Bansuri. It is a simple yet profound instrument made from a single shaft of seasoned bamboo. While 'Venu' is a term often used in Carnatic music for a shorter flute, the Bansuri in the North has been developed into a versatile concert instrument capable of deep melodic expression.

51. (C) It features a metallic key mechanism for covering holes.
The Indian Bansuri is a transverse flute that relies entirely on the player's fingers to cover the holes; it does not use a metallic key mechanism like the Western concert flute. This lack of keys is essential for the instrument's ability to produce microtones and continuous glides, which are achieved by partially covering the finger holes and varying blowing pressure.

52. (B) 2, 1, 4, 3
The flute's history in India begins with early Vedic mentions as Venu, followed by its depiction in ancient Buddhist sculptures like those at Sanchi. It was later formally classified by Bharata in the Natya Shastra. In the twentieth century, Pt. Pannalal Ghosh modernized the instrument into a large, multi-octave bass flute, establishing it as a serious solo instrument for classical concerts.

53. (C) Sushir Vadya
The Shehnai is a prominent wind instrument and is therefore classified as a Sushir Vadya. It produces sound through a double-reed mechanism located at the mouthpiece. Traditionally associated with auspicious occasions and temple rituals, the Shehnai's powerful and evocative tone has become a staple of Hindustani music, particularly due to its ability to beautifully mimic the human voice.

54. (B) Ustad Bismillah Khan
Ustad Bismillah Khan is the legendary musician who single-handedly elevated the Shehnai from a traditional folk and ritual instrument to a respected solo instrument in classical concerts. His unparalleled mastery and soulful renditions of ragas earned him India's highest civilian honor, the Bharat Ratna. His legacy ensured that the Shehnai gained a permanent place in the pantheon of Indian instruments.

55. (A) 1, 2, 3, and 5
The Nagaswaram is a large, double-reed wind instrument predominantly used in the Carnatic music tradition of South India. It is significantly larger than the Shehnai and is traditionally accompanied by the Thavil drum. This auspicious instrument is a mainstay in South Indian temple rituals and weddings. It does not feature frets, as it is a wind instrument with finger holes.

56. (A) Harmonium uses free reeds, Flute uses a vibrating air column.
Although both are wind instruments, the Harmonium and Flute produce sound through different mechanisms. The Harmonium is a reed instrument that uses metal reeds that vibrate freely when air passes over them from a bellows. In contrast, the Flute is an edge-blown instrument where sound is generated by the vibration of an air column within a hollow bamboo tube.

57. (C) European missionaries/merchants
The Harmonium is not indigenous to India; it was introduced by European missionaries and merchants during the nineteenth century.

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as it is very small and produces a high-pitched sound that can be modulated by hand pressure. This instrument is a vital part of the percussion ensembles in the Carnatic tradition.

135. (A) 1, 2, 3, and 5
The Harmonium is a Sushir Vadya that uses free metal reeds and manual bellows. It has become a highly popular accompaniment for genres like Khayal, Thumri, and Ghazal due to its ease of use and sustained sound. However, it is based on the equal temperament scale, which makes it unable to produce the precise Shrutis and Meends of classical music.

136. (A) Stretched string
In the traditional classification of Indian musical instruments, 'Tat' refers to instruments that produce sound through the vibration of stretched strings. This category, also known as chordophones, includes a wide variety of instruments like the Sitar, Sarod, and Tanpura. The vibration of the strings, whether plucked, bowed, or struck, is the primary source of the instrument's musical tones.

137. (C) Statement I is true but Statement II is false
The Ghatam is a pitched percussion instrument, meaning its fundamental note is fixed when it is made. Performers must carry several Ghatams of different sizes to match the tonic note (Shruti) of the concert. Since it is a solid clay pot, its pitch cannot be significantly adjusted during a performance using tuning pegs, unlike drums with stretched skins or strings.

138. (A) Sitar - Gourd (Tumba)
The Sitar's unique resonance is primarily derived from its large, dried gourd (Tumba), which acts as a soundbox. Other associations in the question are incorrect: the Tabla's Dayan is made of wood, the Bansuri is made of bamboo, and the Shehnai is made of wood. The use of natural materials like gourds and bamboo is a hallmark of traditional Indian instrument construction.

139. (D) Sarod
The Sarod is a fretless instrument, featuring a smooth, polished metal fingerboard. This design allows the player to glide effortlessly between notes, which is a key stylistic feature of the instrument. In contrast, the Sitar, Dilruba, and Surbahar all have metal frets that guide the player to specific notes, although these frets may be movable or curved in some cases.

140. (B) Ustad Alla Rakha and Ustad Zakir Hussain
Ustad Alla Rakha and his son Ustad Zakir Hussain are the two musicians most responsible for elevating the Tabla to a solo concert status internationally. Through their virtuoso performances and cross-cultural collaborations, they demonstrated the instrument's incredible rhythmic complexity and expressive power. Their work transformed the Tabla from an accompanying drum into one of the most recognized solo instruments globally.

141. (C) Uttarakhand
The Hudaka is a traditional percussion instrument most commonly associated with the folk music and culture of Uttarakhand in the Himalayan region. It is an hourglass-shaped drum used during agricultural rituals, social gatherings, and folk performances. Its unique ability to modulate pitch through pressure on the lacing makes it a highly expressive tool for regional storytelling and musical expression.

142. (D) Index finger
A Mizrab is a wire plectrum that a Sitar player wears on the index finger of their right hand. By plucking the strings with this tool, the musician can produce the sharp and clear attacks necessary for the instrument's melodic and rhythmic patterns. The placement of the Mizrab on the index finger is a fundamental aspect of Sitar playing technique and performance.

143. (A) Both A and R are true and R is the correct explanation of A.
The Khol produces a distinctive, high-pitched metallic sound on its right side because that drumhead is extremely small and covered with a specialized application of Syahi. This design allows the instrument to produce sharp, resonant tones that are perfect for the energetic rhythmic accompaniment required in Eastern Indian Kirtan traditions. The structural asymmetry of the Khol is key to its acoustics.

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67. (C) Shehnai
The Shehnai is widely known as the "Mangal Vadya," which translates to "auspicious instrument." Due to its traditional association with religious rituals, festivals, and weddings in North India, its sound is considered a harbinger of good fortune. This cultural status has made the Shehnai an integral part of the Indian social fabric, beyond its role in classical concert performances.

68. (C) Statement I is true but Statement II is false
The Pakhawaj is a double-headed, asymmetrical barrel drum, making it a prominent example of an Avanaddha Vadya, not a Sushir Vadya. It is primarily used to accompany the Dhrupad style of singing. The instrument's construction allows for deep, resonant tones on one head and sharp, clear sounds on the other, providing the rhythmic complexity required for classical music.

69. (A) 1, 2, and 3
The Tabla consists of a pair of drums, the wood-bodied Dayan and the metal or clay Bayan. It is believed to have evolved from ancient Indian drums like the Pakhawaj. Both drums feature a central black tuning paste. Crucially, the Tabla is played with the fingers and palms of the hands, never with sticks, allowing for intricate rhythmic patterns.

70. (B) Syahi (or Gab)
The black tuning paste found on the heads of drums like the Tabla and Pakhawaj is called Syahi or Gab. This mixture, typically made of iron filings and soot, is applied in layers to the center of the drum skin. Its purpose is to control the overtones and provide a definite musical pitch, giving these drums their distinctive melodic quality.

71. (D) Pakhawaj - Dhrupad
In Hindustani classical music, different drums are traditionally paired with specific vocal or instrumental styles. The Pakhawaj is the primary rhythmic accompaniment for Dhrupad, the oldest surviving classical genre. Conversely, the Tabla is the preferred choice for modern styles like Khayal and Thumri. This pairing is essential for maintaining the aesthetic and rhythmic integrity of the respective musical genres.

72. (A) Ghatam
The Ghatam is a Ghan Vadya or idiophone because its sound is produced by the resonance of its solid clay body. In contrast, the Mridangam, Nakkara, and Chang are all Avanaddha Vadyas because they utilize a stretched skin membrane as the primary source of sound. This distinction is based on the physical material that vibrates to create the musical notes.

73. (C) Mridangam
The Mridangam is the primary percussion instrument of Carnatic music and shares a barrel-shaped, double-headed structure with the North Indian Pakhawaj. However, the Mridangam differs in its specific tonal quality, construction materials, and the types of rhythmic patterns it produces. It is a fundamental instrument for providing rhythmic support in South Indian classical concerts, known for its intricate sounds.

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74. (A) Kanjira
The Kanjira is a small South Indian frame drum, similar to a tambourine, traditionally covered with monitor lizard skin. A unique feature of its playing technique is that the musician can dynamically alter the pitch by squeezing the frame and the membrane with one hand while striking it with the other. This flexibility allows for the production of deep, modulated bass tones.

75. (A) 1, 2, 3, and 5
The Khol is a terracotta barrel drum from Eastern India, essential for the Kirtan traditions of Bengal. It is an Avanaddha Vadya with a significantly smaller right head compared to the left. The right head produces a sharp, high-pitched metallic sound, while the left produces a deep bass. It is traditionally used by Vaishnava devotees to accompany devotional singing and dancing.

76. (B) Duff (Daf)
The Duff or Daf is a large frame drum consisting of a circular wooden frame covered on one side with animal skin. It is widely used in folk music across India, as well as in Sufi traditions and during festivals like Holi. Its simple yet powerful rhythmic sound provides a strong pulse for group singing and dancing in various regional cultures.

96. (B) Ustad Allauddin Khan
Ustad Allauddin Khan was a legendary musician and teacher who founded the Maihar Gharana. He is credited with revolutionizing the Sarod and its playing techniques in the twentieth century, influencing generations of musicians, including Ravi Shankar and Ali Akbar Khan. His contributions established a new standard for instrumental raga performance, emphasizing both technical mastery and deep melodic exploration in music.

97. (B) Surbahar is larger and tuned lower for Alap, while Sitar is brighter and more agile
The primary difference between the Surbahar and the Sitar is their size and pitch. The Surbahar is a much larger instrument with thicker strings, allowing it to be tuned to a lower register. This makes it particularly suited for playing the slow, meditative Alap section of a raga with great resonance. The Sitar, being smaller and brighter, is more agile.

98. (C) Statement I is true but Statement II is false
The Dilruba features a fretted neck similar to the Sitar, which helps the player locate notes while bowing. The Israj also has a fretted neck and a skin-covered soundbox, making the statement that it is fretless incorrect. Both instruments are bowed and share structural similarities, often used to accompany vocal music or as solo instruments in classical and devotional traditions.

99. (C) Swarmandal
The ancient Mattakokila Veena, described in historical texts as having twenty-one strings, is often considered the precursor to the modern Swarmandal. The Swarmandal is a multi-stringed zither used by vocalists to provide a lush harmonic backdrop. The high number of strings in the Mattakokila allowed for a wide range of notes, similar to the function of the modern Swarmandal.

100. (D) Violin - Mizrab
A Mizrab is a wire plectrum used for plucking the Sitar, whereas a Violin is a bowed instrument that requires a horsehair bow to produce sound. The other pairs are correct: the Sarod uses a Jawa plectrum, and the Santoor is played with wooden mallets called Kalams. Correct identification of playing tools is fundamental to understanding the mechanics of different instruments.

101. (C) Dilruba
The term 'Gaj' refers to the bow used for playing string instruments in Indian music. The Dilruba is a bowed instrument that utilizes a Gaj to produce its resonant and vocal-like tones. Instruments like the Sitar and Tanpura are plucked, and the Santoor is struck, meaning they do not use a bow or Gaj in their traditional performance.

102. (B) South Indian frame drum covered in monitor lizard skin
The Kanjira is a small South Indian frame drum, historically covered with the skin of a monitor lizard. It is a highly versatile percussion instrument used in Carnatic music, known for its ability to produce deep bass tones and complex rhythmic patterns. The player uses their fingers and palm to strike the drum while modulating the pitch with hand pressure.

103. (A) Both A and R are true and R is the correct explanation of A.
The Santoor was originally a folk instrument used in the Sufiana Mausiqi of Kashmir. Pt. Shivkumar Sharma is credited with adapting its construction and playing technique to suit the requirements of Hindustani classical music. His innovations allowed the instrument to produce the glides and sustain necessary for ragas, successfully moving it from a regional folk tradition to the classical stage.

104. (A) Dilruba
The Dilruba is a bowed string instrument that features a fretted neck like a Sitar and a skin-covered soundbox similar to a Sarangi. This hybrid construction was designed to make it easier for Sitar players to produce the bowed sounds characteristic of the Sarangi. It is a popular instrument in North Indian classical, folk, and Sikh devotional music across history.

105. (C) It relies on an equal temperament scale with 12 semitones per octave.
The Harmonium used in Indian music is based on the Western equal temperament scale, which divides the octave into twelve fixed semitones. This prevents it from producing the natural microtones or Shrutis used in pure Indian

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ensembles. The Kanjira is a staple of South Indian classical percussion, and the Dholak is widely used across North Indian folk music. These associations reflect the cultural diversity of Indian rhythm.

87. (D) Covered or tied (bound)
The Sanskrit term 'Avanaddha' literally means "covered" or "tied." In the context of musical instruments, it refers to those where a hollow body is covered with a stretched membrane, typically animal skin. This classification includes all types of drums, where the vibration of the covered surface is the source of sound, emphasizing the physical construction of the instrument group.

88. (C) Both Statement I and II are true
The Chang is a large frame drum featuring a skin stretched over a circular wooden frame, common in Rajasthani folk music. It is played with the hands or a light stick, rather than a heavy wooden mallet. The Chang is particularly famous for its use during Holi celebrations, where its powerful rhythmic beat accompanies traditional songs and dances in rural communities.

89. (B) 1, 2, and 3
The creation of the Tabla is often legendary attributed to Amir Khusrau, who supposedly divided a Pakhawaj into two drums. It rose to prominence in the eighteenth century alongside the Khayal genre. The Delhi Gharana is historically recognized as the first major school of Tabla playing. While primarily an accompanying instrument, the Tabla has a rich and extensive repertoire for solo performance.

90. (A) Duff - Spherical pot
The Duff is a shallow, circular frame drum, not a spherical pot. Spherical or pot-shaped instruments are represented by the Ghatam (made of clay). Other pairs like the hourglass-shaped Hudaka, the conical Khol, and the cylindrical/conical Dayan are described correctly. Understanding the geometric form of instruments is essential for their classification and understanding their acoustic properties in traditional music and modern contexts.

91. (D) Tat
The Kachchapi Veena is an ancient Indian stringed instrument, which places it under the Tat Vadya classification. In the traditional fourfold system, any instrument that produces sound through the vibration of strings is categorized as Tat. Named for its tortoise-like shape, the Kachchapi Veena is frequently mentioned in ancient texts as a significant melodic tool in early Indian musical history.

92. (A) 1, 2, 3
The evolution of Indian percussion began with ancient instruments like the Pushkar drums mentioned in early treatises. The Pakhawaj became the dominant drum during the medieval golden age of Dhrupad. Finally, the Tabla emerged and gained widespread popularity with the rise of the Khayal and Thumri genres. This sequence illustrates the transition from ancient ritualistic drums to sophisticated classical concert instruments.

93. (C) Morsing
The Morsing is a small, metallic jaw harp held between the teeth. The player plucks a flexible metal tongue while using their mouth as a resonance chamber to produce rhythmic, twanging sounds. It is a highly specialized percussion instrument used in South Indian classical music to provide complex rhythmic accompaniment, requiring significant skill to control the breath and mouth.

94. (D) Wooden rhythmic clappers featuring small metal jingles
The Chipali is a traditional rhythmic instrument consisting of two wooden clappers, often with small metal cymbals or jingles embedded in them. When clapped together by the player, they produce a sharp, rhythmic sound. This instrument is widely used in devotional music and folk songs across various parts of India, serving as a simple yet effective tool for timekeeping.

95. (A) 1, 2, 3, and 4
The Sarod is a descendant of the Afghan Rabab, modified in India by musicians like Ghulam Ali Khan Bangash. Key changes included the addition of a metal fingerboard for smooth glides and an increase in the number of sympathetic strings for resonance. Unlike the Sitar, the Sarod remains a fretless instrument, which is its most defining characteristic for melodic expression.

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overtones and producing a musical pitch. Tuning is adjusted using wooden blocks called 'Gattas.' While widely used in India, the Tabla is the principal rhythmic instrument of Hindustani music, not the Carnatic tradition.

116. (D) Tihai
A Tihai is a rhythmic device in Indian music where a specific pattern is played three times consecutively, usually concluding on the 'Sam' or the first beat of the rhythmic cycle. It serves as a powerful melodic and rhythmic resolution, often used to finish a composition or a solo improvisation. Tihais are a fundamental element of both vocal and instrumental performances.

117. (D) Statement I is false but Statement II is true
The Chang is a large frame drum, not a wind instrument made of brass. It is an Avanaddha Vadya, deeply rooted in the folk music of Rajasthan. Its powerful, rhythmic sound is a characteristic feature of Holi celebrations in the region, where it accompanies communal singing and traditional dances, reflecting the vibrant cultural heritage of rural communities across the state.

118. (B) Tumba - Gourd
The Sitar's resonating body, known as the Tumba, is traditionally made from a specially grown and dried gourd. Other parts are made from different materials: the Dandi is made of wood, the frets are typically made of metal alloy, and the Jawari is a bridge made of bone or horn. The gourd is essential for the instrument's unique resonance.

119. (D) A flat bridge that allows the string to buzz, enriching the harmonic overtones
The Jawari is a sophisticated flat bridge found on many Indian string instruments. Unlike sharp Western bridges, the Jawari's slightly curved surface allows the string to graze it as it vibrates. This contact creates a distinctive buzzing sound that enriches the instrument with a vast range of harmonic overtones, giving it the characteristic and resonant Indian sound in performance.

120. (A) Jaltarang
The Jaltarang is a Ghan Vadya because its sound is produced by striking solid porcelain bowls. In contrast, the Guitar, Dilruba, and Israj are all Tat Vadyas as they rely on vibrating strings to create musical notes. The Jaltarang's percussive nature and material composition clearly distinguish it from the stringed instrument family in traditional Indian musicological classification and concert performance.

121. (C) The layered Syahi application on a very small treble drum head
The Khol produces its signature high-pitched, metallic sound through its very small right drumhead, which is covered with a multi-layered application of Syahi (tuning paste). This specific construction, common in the terracotta drums of Bengal, allows for sharp, clear tones that can cut through large groups of singers during Kirtans, providing a distinctive rhythmic drive to devotional music.

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122. (A) Pt. Vishwa Mohan Bhatt
Pt. Vishwa Mohan Bhatt is the creator and world-renowned maestro of the Mohan Veena, a highly modified slide guitar. By adding sympathetic and drone strings and using a slide technique, he adapted the instrument for Hindustani classical music. His album "A Meeting by the River" won a Grammy Award, bringing international acclaim to this unique Indian classical string instrument.

123. (A) Both A and R are true and R is the correct explanation of A.
The Violin became a central part of Indian classical music because its fretless design perfectly accommodates the continuous glides (Meend) and oscillations (Gamak) that define the system. These features allow the instrument to mimic the human voice with great precision, facilitating its seamless transition from Western classical music into both the Hindustani and Carnatic traditions over the past centuries.

124. (B) It is frequently used for playing fast Jhalas due to its light weight.
The Surbahar is actually a very large and heavy instrument, which makes it unsuitable for the fast, agile Jhalas that are more common on the lighter Sitar. Its thick strings and massive gourd are specifically designed for the slow and deep exploration of the Alap section. It was the preferred instrument for musicians wanting to perform majestic Dhrupad-style introductions.

classical music. Despite this limitation, its ease of use and ability to provide a sustained melodic foundation have made it a ubiquitous accompaniment instrument.

106. (A) P-4, Q-2, R-1, S-3
Indian musical instruments often have specific traditional roles. The Nakkara was used for royal announcements in Naubat ensembles, while the Tanpura provides the essential drone for classical music. The Khol is a primary accompaniment for Eastern Indian Kirtans, and the Shehnai is a staple of auspicious temple and wedding music. These roles highlight the cultural significance of each instrument.

107. (D) Surbahar
The Surbahar is a plucked string instrument, traditionally played with a Mizrab plectrum, making it the exception among the listed bowed instruments. The Violin, Dilruba, and Israj all require a bow to create sound. The Surbahar's design, including its frets and large gourd, is optimized for plucking and executing the deep, resonant Alap sections of Hindustani classical ragas.

108. (C) Statement I is true but Statement II is false
To adapt the guitar for Hindustani music, it was modified to be played on the lap with a metal slide, mimicking the sound of a Vichitra Veena. However, traditional Spanish guitars do not have sympathetic strings; these were actually added by Indian musicians to enhance the instrument's resonance and suit the aesthetic requirements of classical raga performance in India.

109. (B) 1, 3, and 4
The Dholak is a double-headed hand drum widely used in folk music and light-classical genres. It features a simpler skin surface without the multi-layered Syahi found on Tablas. Its pitch can be adjusted by moving metal rings or tightening the rope lacing. While ubiquitous in folk traditions, it is not a primary accompaniment for the formal Dhrupad classical style.

110. (D) Ustad Bismillah Khan - Bansuri
Ustad Bismillah Khan was the legendary maestro of the Shehnai, not the Bansuri. Pt. Hariprasad Chaurasia and Pt. Pannalal Ghosh are the most famous names associated with the Bansuri. The other pairs, such as Vishwa Mohan Bhatt with the Mohan Veena, Ram Narayan with the Sarangi, and Zakir Hussain with the Tabla, are all accurate and highly celebrated associations.

111. (A) Jhala
Jhala is a fast-paced, rhythmic section that typically concludes the exploration of a raga in instrumental music. It involves rapid plucking of the main strings alternating with the drone strings (Chikari). This technique creates a high-energy, percussive effect that showcases the player's technical dexterity and brings the performance to a climactic finish before the composition begins on the instrument.

112. (B) Hollow or porous
The Sanskrit word 'Sushir' means "hollow" or "porous." In the classification of musical instruments, it refers to those that produce sound through a vibrating column of air within a hollow tube. This includes all types of flutes, reeds, and brass instruments. The name directly reflects the physical structure of these instruments, which are essential for creating wind-based musical melodies.

113. (B) Ghatam
The Ghatam is a unique percussion instrument made from a specially baked clay pot. It has a narrow mouth and a spherical body. The player uses their fingers, palms, and even their stomach to strike different parts of the pot, producing a variety of percussive sounds. It is one of the oldest instruments in India and a vital part of ensembles.

114. (A) Natya Shastra
The Natya Shastra, attributed to Bharata Muni, is the foundational text that first established the scientific classification of Indian musical instruments into Tat, Avanaddha, Ghan, and Sushir. This system, based on the material that produces the sound, has endured for millennia and remains the primary framework for organizing instruments in both the Hindustani and Carnatic classical traditions of India.

115. (A) 1, 2, 3, and 4
The Tabla pair consists of a bass drum (Bayan) and a treble drum (Dayan) tuned to the tonic note. The 'Syahi' application is crucial for controlling

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77. (C) Wooden sticks
The Nakkara is a pair of kettle drums traditionally played with a pair of wooden sticks. This instrument was a vital part of the royal 'Naubat' ensembles in medieval India, played from palace gateways to announce events or provide music. The use of sticks allows for a loud, commanding sound suitable for outdoor settings and public announcements in traditional contexts.

78. (D) Statement I is false but Statement II is true
The Dholak is primarily a folk and light-classical instrument, not typically used for slow Khayal concerts. Unlike the Tabla or Pakhawaj, the Dholak lacks the complex 'Syahi' tuning paste, resulting in a simpler, less resonant tone. It is a popular accompaniment for Qawwalis, Bhajans, and folk songs due to its energetic and straightforward rhythmic character in various performances.

79. (A) A small hourglass drum, pitch-altered by squeezing lacing
The Hudaka is a traditional hourglass-shaped drum, common in the folk music of the Himalayan regions. The player holds the drum and modulates its pitch by squeezing the central lacing that connects the two drumheads. This technique allows for a wide range of sliding tones, making the Hudaka a highly expressive and unique percussion instrument in regional Indian traditions and rituals.

80. (B) The pitch of the Bayan is fixed and cannot be modulated during play.
The pitch of the Bayan, the larger bass drum of the Tabla pair, can be dynamically modulated during performance. Musicians use the heel of their hand to apply pressure and slide across the skin, creating the characteristic "sliding" or "dub-dub" bass sounds. This modulation is one of the most expressive features of Tabla playing, differentiating it from many other drums.

81. (B) Gumki / Ghisa
Gumki or Ghisa is a sophisticated technique on the Tabla's Bayan where the player slides the base of their palm across the drumhead after striking it. This action changes the tension of the skin, resulting in a smooth, sliding pitch variation. This bass modulation is essential for adding emotional depth and rhythmic fluidity to Hindustani classical music performances by masters.

82. (A) Ustad Zakir Hussain
Ustad Zakir Hussain is a globally recognized legend of the Tabla, celebrated for his extraordinary technical brilliance and innovative collaborations. He has played a pivotal role in bringing the Tabla to the forefront of the international music scene, performing both as a solo artist and alongside world-class musicians. His name has become synonymous with the excellence and evolution of modern Tabla.

83. (A) Both A and R are true and R is the correct explanation of A.
Historically, the Pakhawaj was the primary rhythmic accompaniment for the Dhrupad genre. As Dhrupad's popularity declined and gave way to more modern styles like Khayal and Thumri, the Pakhawaj was largely replaced by the Tabla. The Tabla's ability to produce a wider range of tones and its suitability for faster tempos made it the preferred choice for these emerging forms.

84. (D) Pakhawaj
In North India, the Pakhawaj is often referred to as the 'Mridang.' It is the central rhythmic instrument in the Haveli Sangeet tradition, which involves devotional singing in temples. This barrel-shaped drum provides the deep, majestic rhythm necessary for the serious and meditative atmosphere of Haveli Sangeet, maintaining its importance in specific religious and classical music contexts throughout history.

85. (C) Jackfruit wood
The frame of a traditional Kanjira is typically carved from the seasoned wood of a jackfruit tree. This choice of material provides the necessary structural integrity and resonance for the small drum. When combined with monitor lizard skin and small metal jingles, the jackfruit wood frame helps produce the unique, high-pitched and modulated tones characteristic of this South Indian instrument.

86. (A) P-4, Q-3, R-1, S-2
Different drums in India are associated with specific regional or stylistic contexts. The Khol is central to Bengal's Vaishnava Kirtan, while the Nakkara was traditionally used in royal Naubat

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125. (C) Kalam (Mezap)
The Santoor is played by striking its strings with a pair of lightweight, curved wooden mallets known as Kalams or Mezaps. This percussive method of playing is what gives the Santoor its unique, shimmering, and resonant sound. Unlike other plectrums like the Mizrab or Jawa used for plucking, the Kalam is designed for striking, classifying the instrument as a hammered dulcimer.

126. (A) P-2, Q-3, R-4, S-1
Indian classical music has legendary figures associated with specific instruments. Pt. Hariprasad Chaurasia is the most famous Bansuri player, and Pt. Shivkumar Sharma revolutionized the Santoor. Ustad Ali Akbar Khan was the master of the Sarod, while Ustad Bismillah Khan brought the Shehnai to global prominence. These associations are fundamental to the history and appreciation of the Indian classical art form.

127. (A) Dhrupad
The Pakhawaj is the traditional rhythmic accompaniment for Dhrupad, the oldest form of Hindustani classical music. Its deep, resonant, and majestic sound is perfectly suited to the slow, serious, and spiritual nature of Dhrupad performances. While the Tabla is used for more modern styles like Khayal and Thumri, the Pakhawaj remains essential for maintaining the rhythmic traditions of Dhrupad.

128. (D) Statement I is false but Statement II is true
The Nakkara is an Avanaddha Vadya, a type of kettle drum, not a Sushir (wind) instrument. Historically, it was a vital component of the royal Naubat ensembles, played from atop elephants or at the massive gateways of palaces. These drums were used to announce the arrival of royalty or the commencement of important state and religious ceremonies in various regions.

129. (A) 1, 2, and 4
The Bansuri is a ancient instrument with deep roots in Indian folklore and religion, notably associated with Lord Krishna. In the twentieth century, Pt. Pannalal Ghosh developed a larger version of the instrument to accommodate the range needed for classical music. It remains a key Sushir Vadya and notably lacks the complex key systems found on standard Western concert flutes.

130. (A) Khol - Haveli Sangeet
The Khol is primarily associated with the Kirtan traditions of Bengal, not Haveli Sangeet, which typically uses the Pakhawaj or Mridang. Other pairings are correct: the Pakhawaj accompanies Dhrupad, the Tabla is the mainstay for Khayal, and the Dholak is widely used in folk music and Qawwalis. These traditional roles reflect the rhythmic requirements of different Indian musical genres.

131. (C) Santoor
In ancient Indian texts, the Santoor is referred to as the 'Shatatantri Veena,' which literally means a "lute with a hundred strings." This name accurately describes the instrument's complex construction, featuring numerous strings stretched across a wooden soundbox. Although the modern Santoor may have slightly fewer strings, the ancient name highlights its unique status as a multi-stringed hammered instrument.

132. (B) 2, 4, 3, 1
A traditional Hindustani instrumental performance follows a specific logical progression. It begins with the Alap, a slow, unmetred exploration of the raga, followed by the Jod, where a steady pulse is introduced. Then comes the Gat, the fixed composition accompanied by the Tabla. Finally, the performance concludes with the Jhala, a fast-paced section emphasizing rhythmic patterns on the drone strings.

133. (C) To provide a rhythmic drone and mark tempo during Jhala
The Chikari strings on a Sitar or Sarod are drone strings that are not used for playing melodies. Instead, they provide a constant reference to the tonic pitch and are struck rhythmically during the Jod and Jhala sections. These strings help the musician maintain the tempo and create the vibrant, driving rhythmic textures that characterize the climax of a performance.

134. (B) Kanjira
The Kanjira is a small South Indian frame drum traditionally made from jackfruit wood and covered with the skin of a monitor lizard. Its construction is unique among Indian drums,

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Initially a portable version of the pipe organ, it was adapted by Indian musicians who removed the foot pedals and added hand-pumped bellows. This modification allowed it to be played while seated on the floor, leading to its widespread popularity across India.

58. (D) Statement I is false but Statement II is true
The Harmonium uses a keyboard based on the equal temperament system, which divides the octave into twelve fixed semitones. This design makes it impossible to produce the continuous glides and microtonal nuances that are essential to Indian classical music. Consequently, while it is a popular accompaniment, it is often criticized for its inability to perfectly replicate the subtleties of ragas.

59. (D) Harmonium - Free metallic reeds
The Harmonium is correctly paired with free metallic reeds, which are the source of its sound production. Other pairings are inaccurate: the flute is edge-blown rather than using a double reed, the Shehnai uses reeds rather than bellows (though the air is supplied by the player), and the Nagaswaram does not feature sympathetic strings, as it is a wind instrument.

60. (B) Morsing
The Morsing is classified as a Ghan Vadya or idiophone because its sound comes from a vibrating metal tongue rather than a column of air. In contrast, the Nagaswaram, Shehnai, and Harmonium are all Sushir Vadyas as they depend on air (wind) to produce sound. Despite its use in the mouth, the Morsing does not function as a wind instrument.

61. (C) Khatka/Murki
In Bansuri playing, the Khatka or Murki refers to a swift, ornamental execution of a cluster of notes around a primary note, creating a trill-like effect. This technique adds rhythmic energy and melodic decoration to a performance. Unlike Meend, which is a smooth glide, Khatka involves quick finger movements to accentuate specific parts of the raga's melodic structure.

62. (D) Pt. Pannalal Ghosh
Pt. Pannalal Ghosh is celebrated for his revolutionary contributions to the Bansuri, most notably the development of a large, 32-inch bamboo flute. This innovation allowed the instrument to reach lower octaves, providing the depth and range necessary for serious classical raga exploration. His efforts transformed the flute from a pastoral folk instrument into a sophisticated solo classical instrument for concert performance.

63. (C) A is true but R is false.
The Shehnai is indeed considered a highly auspicious instrument, traditionally performed during North Indian weddings and temple ceremonies. However, it is a wind instrument, not a stringed one. While it is famed for its ability to beautifully mimic the human voice, the physical mechanism involves a double reed rather than strings, making the reason provided in the question false.

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64. (B) It is played strictly using a single reed mechanism.
The Nagaswaram is a double-reed instrument, meaning sound is produced by two pieces of reed vibrating against each other. It is renowned for its incredible volume and is traditionally made from high-quality hardwood with a flared wooden bell. The statement that it uses a single reed is incorrect, as the double-reed setup is fundamental to its distinctive, powerful sound.

65. (B) Its fixed keys cannot produce Meend or microtonal Shrutis
All India Radio once banned the Harmonium from solo classical broadcasts because its fixed, equal-tempered keyboard cannot produce the microtones and continuous glides essential to Indian music. Since raga performance relies heavily on these nuances, the Harmonium was seen as an inadequate tool for representing the purity of classical traditions. The ban highlighted the importance of microtonality in Indian music.

66. (A) P-2, Q-4, R-1, S-3
Sushir Vadyas utilize various ways of moving air to create sound. The Bansuri involves blowing air transversely over a hole, while the Shehnai requires blowing through a double reed. The Harmonium uses hand-pumped bellows to push air over reeds, and the Shankh involves blowing directly through the lips into a shell. These diverse mechanisms define each instrument's sound.

144. (B) It features complex movable frets to play different ragas.
The Tanpura is a completely fretless instrument. Its sole purpose is to provide a continuous, harmonic drone of the tonic and auxiliary notes, not to play melodies or ragas. The absence of frets allows the strings to vibrate freely across the flat bridge, creating the rich spectrum of overtones that is essential for establishing the atmosphere and pitch of a performance.

145. (B) Meend (by sliding fingers over the holes)
In flute playing, Meend is the technique of creating a smooth, continuous transition between two notes. The player achieves this by slowly sliding their fingers over the finger holes, gradually opening or closing them to bend the pitch. This technique is essential for mimicking the nuances of Indian vocal music and expressing the melodic fluidity required for classical raga performances on the Bansuri.

146. (A) P-2, Q-4, R-1, S-3
The fourfold classification of Indian instruments is illustrated by various examples. The Israj is a Tat (stringed) instrument, and the Morsing is a Ghan (solid) instrument. The Shehnai is a Sushir (wind) instrument, while the Duff is an Avanaddha (membrane) instrument. This logical grouping based on the sound-producing mechanism is a fundamental concept in Indian musicology and instrumental study traditions.

147. (C) They vibrate sympathetically to amplify sound and sustain
The Tarab strings on instruments like the Sitar and Sarod are tuned to the specific notes of the raga being performed. They are not struck directly by the player; instead, they vibrate automatically through sympathetic resonance when the corresponding notes are played on the main strings. This resonance significantly enriches the instrument's sound, providing a shimmering quality and long-lasting sustain.

148. (C) Statement I is true but Statement II is false
The Dilruba is a popular instrument in the Gurbani Kirtan tradition of Sikh music, known for its soulful, bowed sound. However, the statement that it lacks sympathetic strings is incorrect. Like many Indian string instruments, the Dilruba typically features a set of sympathetic (Tarab) strings located under the main strings, which enhance its resonance and provide a rich harmonic background in music.

149. (B) 1, 2, and 3
The guitar in Hindustani music was modified with a raised bridge and sympathetic strings, and it is played on the lap using a metal slide. The player also uses a Mizrab similar to those used by Sitar players. However, it is a Tat Vadya (string instrument), not a Sushir Vadya (wind instrument). These modifications were crucial for adapting a Western instrument to Indian aesthetics.

150. (B) Vipanchi - 10 strings
In ancient Indian musical texts, the Vipanchi Veena is traditionally described as having nine strings, not ten. Other counts are correct: the Ek Tantri has one string, the Chitra has seven, and the Mattakokila is famed for its twenty-one strings. These precise details about string counts help musicologists understand the historical development and variety of early Indian stringed instruments across different eras.

151. (D) Santoor
The name 'Santoor' is related to the ancient term 'Shatatantri Veena,' which translates to an instrument with "hundred strings." This descriptive name reflects the many strings that are stretched across its trapezoidal wooden soundbox. Historically a folk instrument from Kashmir, the Santoor's large number of strings is its most striking physical feature, allowing for a wide range of musical notes in performance.

152. (A) A stretched animal hide or synthetic membrane
In Indian musicology, the 'Avanaddha' category refers specifically to instruments where sound is produced by the vibration of a stretched membrane. This membrane is historically made of animal hide, although synthetic materials are also used today. This group encompasses all types of drums, such as the Tabla, Pakhawaj, and Mridangam, where the striking of the covered surface creates rhythmic sounds.

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153. (C) Sarod uses a fretless metal plate, while Sitar uses a curved, movable fret
The execution of 'Meend' (glide) differs between the Sarod and Sitar due to their fingerboard designs. The Sarod is fretless with a smooth metal fingerboard, allowing the player to slide their fingers along the string to change pitch. The Sitar has movable, curved metal frets, and Meend is achieved by pulling the string laterally across the fret to increase tension.

154. (A) Nakkara
The Nakkara is a pair of kettle drums that were central to the 'Naubat' ensemble, which performed from palace gateways and during royal processions in medieval India. These drums, played with sticks, produced a loud and authoritative sound that could be heard from a distance. The Naubat tradition used the Nakkara to signal time, royal movements, and other significant official events.

155. (A) 1, 2, 4, and 5
The Jaltarang is a melodic Ghan Vadya consisting of porcelain bowls tuned with water and played with sticks. The bowls are typically arranged in a semi-circle around the performer. However, due to its percussive nature, it is extremely difficult to produce wide, continuous Meends (glides) on the Jaltarang, making the statement that it can do so easily incorrect in a classical context.

156. (B) Brass/Bronze alloy
The Manjeera, a common pair of small hand cymbals, is typically made from a metallic alloy such as brass or bronze. These materials are chosen for their ability to produce a bright, clear, and high-pitched ringing sound when struck together. This metallic resonance is essential for the Manjeera's role in providing rhythmic accompaniment and maintaining the beat in devotional and folk music.

157. (C) Statement I is true but Statement II is false
The Dholak is characterized by having simple skin surfaces that generally lack the complex, multi-layered black tuning paste (Syahi) found on drums like the Tabla. However, the Dholak is not structurally identical to the Pakhawaj. The Pakhawaj is an asymmetrical barrel drum with a sophisticated construction designed for classical music, while the Dholak is a more straightforward folk instrument.

158. (D) Tanpura - Long hollow neck with a gourd resonator
The Tanpura is correctly described as having a long, hollow neck and a large gourd resonator at the base, which is essential for its deep and continuous drone. Other descriptions are incorrect: the Sitar has a gourd resonator, not just a pear-shaped wooden box, and the Sarod is an skin-covered wooden instrument, not a clay pot. These shapes are fundamental.

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159. (A) Israj
The Israj is a bowed string instrument, meaning its sound is produced by drawing a bow across the strings. In contrast, the Sitar, Sarod, and Surbahar are all plucked string instruments, where the strings are energized by a plectrum or the fingers. While they all belong to the Tat Vadya category, the method of sound production (bowing vs. plucking) distinguishes the Israj.

160. (B) Annapurna Devi
Annapurna Devi was a legendary and reclusive maestro of the Surbahar, recognized as one of the greatest instrumentalists of the twentieth century. A member of the Maihar Gharana and daughter of Ustad Allauddin Khan, she mastered the complex and resonant Surbahar. Her mastery over the instrument, particularly its deep and soulful Alap, is legendary in the history of Indian classical music.

161. (B) A heavy, rapid oscillation or shaking of a note
Gamak is a vital melodic ornament in Indian classical music, involving a deliberate and rapid oscillation or shaking of a musical note. It adds emotional depth, power, and texture to a raga performance. In instrumental music, this is achieved through quick movements of the fingers or by rapidly pulling and releasing the string, creating a distinctively vibrant and expressive sound.

162. (A) Tuning the instrument to a higher pitch
When a drummer strikes the wooden blocks (Gattas) downwards, it increases the tension on the leather straps (Baddi) that hold the drumhead in place. Increased tension on the skin results in a higher vibrational frequency, which raises the

musical pitch of the drum. This is a standard method for precisely tuning drums like the Tabla or Pakhawaj before and during a performance.

163. (A) Both A and R are true and R is the correct explanation of A.
The Bansuri is a simple bamboo tube that requires no mechanical keys. The player can produce the necessary microtones and continuous glides of Indian classical music by using their fingers to partially cover the holes. This manual control of the air outlet allows for a level of melodic nuance and expression that is essential for ragas, making the assertion and its reason related.

164. (D) It is a wind instrument (Sushir).
The Israj is a bowed string instrument, not a wind (Sushir) instrument. It features a fretted neck, a skin-covered soundbox, and is played with a bow, all of which are characteristic of the Tat Vadya category. Wind instruments like the flute or Shehnai produce sound through air columns, which is a completely different mechanism from the vibrating strings of the Israj.

165. (C) Chaitanya Mahaprabhu
The Khol drum is inextricably linked with the life and teachings of the medieval Bhakti saint Chaitanya Mahaprabhu. He popularized the use of the Khol and Manjeera during congregational Kirtans in Bengal, using these instruments to inspire spiritual devotion. Since then, the Khol has remained the primary rhythmic instrument for Gaudiya Vaishnava traditions and the broader Kirtan culture of Eastern India.

166. (A) P-4, Q-3, R-1, S-2
Different instruments have unique structural components. The Jawari is a flat bridge essential to the Tanpura's drone, while bellows are the air-supply mechanism for the Harmonium. Syahi is the black tuning paste on the Tabla drumheads, and a double reed is the sound source for the Shehnai. These specific parts are vital to the characteristic sound and function of each instrument.

167. (D) Bowed strings
In some ancient Indian musical classifications, 'Vitata' is used as a sub-category or alternative term for stringed instruments that are bowed. While 'Tat' often refers to plucked strings, 'Vitata' describes instruments like the Sarangi or Dilruba where sound is produced by the continuous friction of a bow. This terminology highlights the different ways in which strings can be excited to produce music.

168. (C) Statement I is true but Statement II is false
A standard Sitar typically has six or seven main playing strings located on the upper level of the neck. However, the statement that it lacks sympathetic strings is false. Most Sitars feature a set of eleven to thirteen sympathetic (Tarab) strings that run underneath the main strings, providing the characteristic resonant and shimmering quality that defines the instrument's unique acoustic signature.

169. (B) 1, 2, and 3
The Nagaswaram is an auspicious double-reed wind instrument traditionally accompanied by the Thavil drum. It is one of the loudest acoustic instruments in the world, making it ideal for outdoor temple rituals and processions. The statement that it is a soft-volumed indoor chamber instrument is incorrect, as its powerful sound is specifically designed for large, open-air religious and social gatherings.

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170. (A) Ghan - Sound from stretched skin
The Ghan Vadya category refers to solid idiophones where sound is produced by the resonance of the instrument's body itself, not from a stretched skin. Instruments that use a stretched membrane are classified as Avanaddha Vadyas. Other pairs, like Tat for strings, Sushir for air columns, and Avanaddha for membranes, are correct and follow the traditional system established in the Natya Shastra.

171. (D) A shallow wooden frame with a single skin stretched over it
The Duff or Daf is a large frame drum consisting of a shallow, circular wooden frame with a single piece of animal skin stretched tightly over one side. It is played using the hands and is a popular instrument in folk music and Sufi traditions. Its simple construction allows for a strong, booming rhythmic pulse that is effective in both indoor and outdoor musical settings.

172. (A) 1, 2, 3
The evolution of Indian stringed instruments began with ancient harp-like Veenas such as the Chitra Veena. During the medieval period, these evolved into lute-like instruments such as the Tritantri Veena, which had fewer strings. Finally, through further modifications and Persian influences, the modern Sitar emerged as a sophisticated, fretted instrument. This progression reflects the historical shift in the design of chordophones.

173. (C) Tapping the edges of porcelain bowls with a wooden stick
The Jaltarang is played by tapping the edges of porcelain or metal bowls with a pair of thin bamboo sticks. Each bowl is filled with a specific amount of water to tune it to a particular note. The striking of the solid bowl creates the sound, and the water helps adjust the pitch. This percussive method allows the musician to perform rapid melodic sequences.

174. (D) Morsing
The Morsing is a jaw harp where the sound is produced by a vibrating metal tongue. The player uses their mouth as a resonance chamber, and by changing the shape of the mouth cavity and controlling their breath, they can alter the resonance and produce different rhythmic and tonal effects. This unique interaction between the instrument and the body characterizes the sound.

175. (B) 1, 2, 4, and 5
The Shehnai is a Sushir Vadya made of wood with a metal bell, using a double reed made of pala grass. Ustad Bismillah Khan is its most legendary player. However, the Shehnai does not have frets; it is a wind instrument with finger holes used to produce different notes. The absence of frets allows the player to produce microtonal glides of classical ragas.

176. (B) Sarangi
The Sarangi is a bowed string instrument held vertically and played by stopping the strings with the cuticles or fingernails of the left hand, rather than pressing them against a fingerboard. This fretless design, combined with its skin-covered soundbox, gives the Sarangi a unique, vocal-like quality that is highly expressive. It is a traditional accompaniment for vocal music and solo performance.

177. (D) Statement I is false but Statement II is true
While both belong to the same family, the Surbahar is pitched significantly lower than the Sitar, not higher. The Surbahar was specifically developed to allow Sitar players to perform deep, low-octave Alaps that require more resonance and sustain than the standard Sitar can provide. It effectively brought the majestic Dhrupad-style exploration of ragas to the world of plucked string instruments.

178. (A) Ghatam - Carnatic music
The Ghatam is a key percussion instrument in the Carnatic music tradition of South India. Other pairs are incorrect: the Jaltarang is not a staple of Naubat ensembles, which typically feature wind and drums; the Khol is associated with Bengal rather than Rajasthan; and the Kartal is common in folk and devotional music, not just royal courts. The Ghatam's role is well-established.

179. (C) It is primarily used for playing fast Khayal compositions.
The Pakhawaj is not the primary accompaniment for fast Khayal compositions; that role is filled by the Tabla. The Pakhawaj is a double-headed barrel drum traditionally used for the slow, majestic Dhrupad style. It requires the application of fresh wheat dough on its left head to produce a deep, resonant bass, reflecting the serious and meditative aesthetic of the Dhrupad genre.

180. (D) A swift, ornamental cluster of notes around a main note
In Bansuri playing, Khatka or Murki refers to a rapid, ornamental cluster of notes played around a central main note. This technique involves quick finger movements and is used to decorate the melody, adding rhythmic interest and melodic texture to the performance. It is a common ornament in Indian classical music, helping to define the emotional and aesthetic character of different ragas.

181. (C) The bellows
The bellows are the part of the Harmonium responsible for generating and sustaining the air pressure needed for the reeds to vibrate. The player pumps the bellows with one hand,

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pushing air into a reservoir and then across the metal reeds when keys are pressed. This manual system allows for a continuous sound, which is one of the instrument's most useful features for accompaniment.

182. (B) Ghatam
The description of a large, narrow-mouthed clay pot played with fingers, palms, and heels of the hands clearly identifies the Ghatam. This ancient Indian percussion instrument relies on the resonance of its baked clay body to produce a wide range of percussive sounds. It is a highly specialized instrument that requires significant skill to produce its characteristic sharp and resonant tones.

183. (A) Both A and R are true and R is the correct explanation of A.
The Dilruba is often described as a hybrid of the Sitar and Sarangi because it combines the fretted neck of the former with the bowed, skin-covered soundbox of the latter. This design was intended to provide an instrument with the resonant, vocal quality of the Sarangi that was easier for Sitar players to learn and play. Both statements are true and related.

184. (A) It is tuned in the exact same intervals (G-D-A-E) as the standard Western tuning for Indian classical music.
Although the Violin itself is a Western instrument, it is tuned differently in Indian classical music than the standard Western tuning (G-D-A-E). Indian musicians typically tune the instrument to Sa-Pa-Sa-Pa to better suit the melodic and drone-based requirements of ragas. Additionally, the seated playing position and different bracing techniques are key adaptations made by Indian classical violinists over time.

185. (C) Large metal cymbals producing a loud, clashing sound
In Hindustani music, the term 'Jhanjh' refers to large, heavy metal cymbals that produce a loud and resonant clashing sound when struck together. Due to their volume, they are primarily used in energetic folk music, religious processions, and certain temple rituals. They are significantly larger than the common Manjeera and provide a powerful rhythmic pulse for large-scale musical events across India.

186. (A) P-2, Q-1, R-4, S-3
Each percussion instrument in India has a defining physical characteristic. The Tabla is a pair of vertical drums, while the Pakhawaj is an asymmetrical barrel drum using wheat dough for tuning. The Duff is a large, shallow frame drum, and the Hudaka is an hourglass-shaped drum with squeeze-lacing for pitch modulation. These diverse designs reflect the rhythmic complexity of Indian music.

187. (D) Ektara
The Ektara is a simple one-stringed instrument famously associated with the Baul singers of Bengal. Its name literally means "one string." The Bauls use it to provide a rhythmic and melodic accompaniment to their soulful and spiritual folk songs. The instrument's minimalist design reflects the itinerant and unpretentious lifestyle of the Baul community, focusing on the emotional power of their music.

188. (C) Statement I is true but Statement II is false
The Chang is a large, simple frame drum related to the tambourine family, used extensively in folk traditions. However, the statement that it is complex to tune and features multi-layered Syahi is false. Unlike the Tabla or Pakhawaj, the Chang has a straightforward skin surface and is generally not used for the precise melodic tuning required in classical concert percussion.

189. (A) 1, 2, and 4
The Santoor is a struck string instrument with a walnut wood soundbox, played using curved wooden mallets called Kalams. However, the statement that it has exactly ten strings is incorrect. The Santoor is known for having a large number of strings, typically around seventy-two to over a hundred, which are arranged in sets of three or four for each note.

190. (D) Ustad Ali Akbar Khan - Shehnai
Ustad Ali Akbar Khan was a world-famous master of the Sarod, not the Shehnai. Ustad Bismillah Khan was the legendary figure associated with the Shehnai. The other pairs are correct: Vilayat Khan was a Sitar maestro, V. G. Jog was a renowned violinist, and Kishan Maharaj was a legendary figure in the world of Tabla, representing the Benares Gharana in modern music history.

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210. (A) Shehnai - Western clarinet
The Shehnai is a traditional Indian instrument with ancient roots in the Indian subcontinent and is not a derivative of the Western clarinet. In contrast, the Sitar evolved from lutes like the Persian Setar and Indian Veenas, the Sarod developed from the Afghan Rabab, and the Violin was a direct adoption of the European stringed instrument. The Shehnai's origins are indigenous.

211. (C) Bansuri is edge-blown; Shehnai uses a double-reed mechanism
The fundamental mechanical difference between the Bansuri and the Shehnai lies in their sound sources. The Bansuri is an edge-blown flute where the player's breath creates sound by vibrating an air column against a sharp edge. The Shehnai is a reed instrument where the sound is produced by the vibration of a double-reed. Both are wind instruments, but they have distinct mechanisms.

212. (D) Vipanchi
In ancient Indian musical theory, the Vipanchi Veena is consistently described as having nine strings. This distinguishes it from other types like the Chitra Veena with seven strings or the Mattakokila with twenty-one. These specific string counts were essential for the different types of melodic and rhythmic tasks each instrument was designed to perform in the ancient musical and theatrical traditions.

213. (C) Thok Jhala
Thok Jhala is a specialized technique used in instrumental music, particularly on the Sitar or Sarod, to create a powerful and rhythmic drone during fast-paced sections. It involves striking the Chikari (drone) strings in a specific, emphatic pattern that reinforces the rhythmic cycle and adds a sense of driving energy to the performance. This technique is often used to build tension.

214. (D) All of the above
Pt. Ram Narayan, Ustad Sultan Khan, and Ustad Sabri Khan were all legendary Sarangi players who successfully elevated the instrument to a prominent solo status. Historically viewed primarily as an accompaniment for vocalists, the Sarangi gained respect as a solo concert instrument through their technical innovations and masterful performances of classical ragas, showcasing the instrument's incredible vocal-like expressiveness and resonance.

215. (A) 1, 2, and 3
The Surbahar is a large stringed instrument, tuned much lower than a Sitar and featuring a flat gourd at its base. These features are designed for the slow, introspective exploration of a raga. It is not primarily used for playing fast Jhalas, as its size and heavy strings are better suited for the deep, resonant Alap and Jod sections in classical music.

216. (A) Hudaka
The description of an hourglass-shaped drum where the pitch is modulated by squeezing the central lacing accurately identifies the Hudaka. This traditional folk instrument is common in the Himalayan regions of India. The ability to dynamically change the pitch while playing gives the Hudaka a highly expressive quality, which is used to accompany storytelling and folk songs in regional cultural traditions.

217. (D) Statement I is false but Statement II is true
The Dholak is characterized by having two drumheads that are different in size and function. The treble head is smaller and produces a higher-pitched sound, while the bass head is larger and produces a lower, deeper tone. This asymmetry is what allows the Dholak to provide a balanced rhythmic accompaniment with both high and low frequencies, making it a versatile tool.

218. (A) Ustad Amjad Ali Khan - Sarod
Ustad Amjad Ali Khan is one of the most famous and celebrated Sarod players in the world, representing the Bangash lineage. The other pairings are incorrect: Ustad Zakir Hussain is a Tabla legend, not a Pakhawaj player; Pt. Hariprasad Chaurasia is a master of the Bansuri, not the Santoor; and Pt. Shivkumar Sharma is the pioneer of the Santoor, not the Sitar.

219. (D) Bansuri
The Bansuri is a simple wind instrument that produces sound through a column of air and does not feature strings. Therefore, it cannot utilize the principle of 'sympathetic resonance' found in stringed instruments like the Sitar, Sarod, and Dilruba. These Tat Vadyas use a set of extra Tarab

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Sitar playing towards a more vocal-oriented aesthetic, focusing on the lyrical and expressive qualities.

201. (C) Kettle drum
The Nakkara is a pair of drums where the skin is stretched over a bowl-shaped body, which classifies it as a kettle drum. This design allows for a powerful and resonant sound suitable for its historical role in royal processions and Naubat ensembles. They are typically made of metal or clay and played with sticks, providing a commanding rhythmic presence.

202. (A) Raising the drum's pitch
Striking the wooden blocks (Gattas) downwards increases the tension in the leather straps (Baddi) that hold the drumhead in place. This increased tension on the skin makes it vibrate at a higher frequency when struck, which raises the musical pitch of the drum. This is the primary method used by Tabla and Pakhawaj players to tune their instruments to the required tonic.

203. (A) Both A and R are true and R is the correct explanation of A.
The Jaltarang is rarely seen in modern solo concerts because its percussive nature makes it very difficult to execute the continuous glides (Meend) and rapid oscillations (Gamak) that are central to contemporary raga performance. While its clear tones are beautiful, the instrument's inherent melodic limitations in a classical context have led to its decline as a mainstream solo instrument.

204. (B) It is tuned dynamically during performance using a wrench.
The Ghatam is a solid clay pot and its fundamental pitch is determined at the time of its making. It cannot be tuned dynamically during a performance using a wrench or any other tool. Performers must choose a specific pot that matches the tonic note of the performance. While its pitch can be slightly adjusted by pressure, it lacks mechanical tuning systems.

205. (C) Rhythmic timekeeping in devotional music and Bhajans
The Kartal is a rhythmic instrument primarily used for timekeeping in devotional music, Bhajans, and Kirtans. Its simple, bright, and clashing sound is perfect for maintaining a steady beat during group singing. While it is an essential part of India's spiritual and folk music heritage, its lack of melodic range means it is not used for playing complex ragas.

206. (A) P-3, Q-1, R-4, S-2
Indian instruments use various ways to create musical sound. The Sitar is a plucked, fretted instrument, while the Santoor features struck strings. The Bansuri is a transverse, edge-blown wind instrument, and the Shehnai produces sound through a double-reed mechanism. This variety of mechanisms within the Tat and Sushir categories illustrates the mechanical diversity of Indian classical instruments and their acoustic profiles.

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207. (A) Nakkara (Naqareh)
The Nakkara is the traditional percussion companion to the Shehnai in the royal 'Naubat' ensembles of medieval India. This pairing was common at palace gates and in processions, where the loud and auspicious sounds of both instruments were used for official announcements and ritual music. The powerful rhythmic pulse of the Nakkara provided the foundation for the evocative melodic lines.

208. (D) Statement I is false but Statement II is true
The Harmonium is not an indigenous Indian instrument and was not mentioned in ancient texts like the Natya Shastra. Instead, it was brought to India by European missionaries and merchants in the nineteenth century. Once introduced, it was adapted by Indian musicians into the hand-pumped version common today, eventually becoming one of the most widely used accompaniment instruments in India.

209. (A) 1, 2, and 4
Pt. Ravi Shankar was a legendary Sitar maestro of the Maihar Gharana who collaborated extensively with Tabla master Ustad Alla Rakha. He is credited with bringing the Sitar to a global audience. While he was a master of many instruments, the Surbahar is most famously associated with Annapurna Devi, although Ravi Shankar was trained in its performance as part of his heritage.

191. (A) To lower the pitch and produce a deep, resonant bass
On the left head of a Pakhawaj, a fresh application of wheat dough (Aata) is used during performance to add mass to the membrane. This extra weight slows down the vibrations, resulting in a significantly lower pitch and a deep, resonant, and mellow bass sound. This technique is essential for achieving the majestic tonal quality that characterizes the instrument's role in Dhrupad.

192. (B) Natya Shastra
The Natya Shastra, an ancient Indian treatise on the performing arts, provides one of the earliest and most comprehensive descriptions of musical instrument classifications. In this text, Bharata Muni categorized wind instruments under the term 'Sushir' Vadya, describing them as instruments where sound is produced by air in a hollow tube. This foundational categorization has remained central to Indian music theory.

193. (B) Body of clay
The name 'Mridangam' is derived from the Sanskrit words 'Mrid' meaning clay and 'Angam' meaning body. This reflects the instrument's ancient origin, where the body of the drum was traditionally made from baked clay. While modern Mridangams are usually carved from wood for durability, the name serves as a reminder of the instrument's long historical and cultural roots in India.

194. (A) It uses monitor lizard skin for pitch bending when wet
The Kanjira is unique among Indian drums because it uses a single piece of monitor lizard skin that is highly sensitive to moisture. By dampening the inside of the skin with water, the player can dynamically bend and lower the pitch of the drum while playing. This technique, combined with hand pressure, allows this small frame drum to produce incredibly deep tones.

195. (A) 1, 2, 3, and 4
The Mohan Veena, developed by Pt. Vishwa Mohan Bhatt, is a highly modified lap-slide guitar featuring sympathetic strings and a gourd resonator. It is a Tat Vadya (stringed instrument), not a Ghan Vadya (solid idiophone). These structural changes allow the instrument to express the complex melodic requirements of Hindustani classical music, such as sustained notes and microtonal glides, using a slide.

196. (D) Ivory or horn
The Jawa, which is the plectrum used to pluck the strings of a Sarod, was traditionally crafted from hard materials like ivory or animal horn. Today, it is also commonly made from coconut shell. The hardness of the material is essential for producing the sharp, bright, and percussive attack that is a signature part of the Sarod's sound during its performance.

197. (D) Statement I is false but Statement II is true
The Surbahar was not invented for fast compositions; in fact, it is specifically designed for the slow, introspective Alap-Jod section of a raga. It is played with a Mizrab plectrum, just like the Sitar. Its lower pitch and deep resonance were intended to provide a more profound and serious alternative to the Sitar for performing meditation in music.

198. (B) Tarab - Sympathetic strings
In the terminology of Indian string instruments, 'Tarab' correctly refers to the sympathetic strings that vibrate in resonance with the main strings. Other pairings are incorrect: the Mizrab is a plectrum, not a bridge; the Tumba is a resonator, not a tuning peg; and the Dandi is the neck of the instrument, not a striking mallet. Accurate knowledge is essential.

199. (D) Gaj
The Sitar consists of a neck (Dandi), a gourd resonator (Tumba), and a flat bridge (Jawari). However, a Gaj, or bow, is not used with the Sitar as it is a plucked string instrument. Instead, Sitar players use a finger-worn wire plectrum called a Mizrab. Bows are only found on instruments like the Sarangi or Violin, where sound is produced by friction.

200. (A) Ustad Vilayat Khan
Ustad Vilayat Khan is the legendary Sitar maestro who revolutionized the instrument by introducing the 'Gayaki Ang,' or vocal style. He modified the Sitar's tuning and string arrangement to better mimic the nuances of the human voice, emphasizing long, continuous melodic pulls (Meends). His influence shifted

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strings that vibrate automatically to enrich the sound, which is impossible on a flute.

220. (B) Is a single-piece, asymmetrical barrel drum
The Khol is a single-piece, asymmetrical barrel-shaped drum, whereas the Tabla consists of a pair of two separate drums played together. Made traditionally of terracotta, the Khol's unique shape and construction produce a distinctively sharp high-pitched sound on one side and a deep bass on the other. This differs from the Tabla's separate Dayan and Bayan setup in Indian music.

221. (C) Meend
In Sitar playing, Meend is the technique of pulling the main string across the fret to increase its tension and raise the pitch smoothly. This allows the musician to create continuous glides between notes, a key feature of Indian vocal and instrumental music. By manipulating the string in this way, the Sitar can mimic the sliding nuances of the human voice during performance.

222. (D) Solid / Dense
The Sanskrit word 'Ghan' means "solid" or "dense." In musical classification, it refers to instruments made of solid material, such as metal or wood, that produce sound through their own resonance when struck, shaken, or scraped. These idiophones, like cymbals or bells, do not require a stretched string or membrane and are primarily used to provide rhythmic accompaniment in musical performances.

223. (A) Both A and R are true and R is the correct explanation of A.
The Tabla is indeed a pair of two drums, the wooden Dayan for treble and the metal/clay Bayan for bass. This dual setup is essential because it allows the player to independently control precise melodic pitches on the right hand while producing deep, modulated bass sounds on the left. This combination provides the incredible tonal range and rhythmic flexibility of Hindustani music.

224. (B) It is an instrument of the Ghan Vadya class.
The Nagaswaram is a wind instrument, which places it in the Sushir Vadya category, not the Ghan Vadya class. It is a very long, double-reed instrument that requires significant breath control to play and typically features seven playing holes. Ghan Vadyas are solid idiophones like cymbals, which is a completely different classification based on the physical source of the musical sound.

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225. (B) Plucking the metal tongue while held between the teeth
The Morsing is played by holding its metal frame between the teeth and plucking the central flexible tongue with the finger. The musician uses their mouth as a resonance chamber to amplify and modulate the sound. By changing the shape of the mouth and controlling the breath, the player creates various rhythmic and tonal effects, making the Morsing a unique jaw harp.

226. (A) P-3, Q-4, R-1, S-2
Different instruments in Indian music require specific playing techniques. Mizrab plucking is used for the Sitar, while bellows pumping is the mechanism for the Harmonium. Half-holing is a common technique on the Bansuri to produce microtones, and Syahi sliding (Gumki) is a characteristic bass modulation used on the Tabla's Bayan. These techniques are fundamental to the distinctive sound of each instrument.

227. (C) Kanjira
The Kanjira is a small South Indian frame drum traditionally crafted from the wood of a jackfruit tree and covered with the skin of a monitor lizard. This combination of materials, along with the dampening technique used during performance, allows the Kanjira to produce its unique and highly expressive range of sounds. It is an essential part of the rhythmic landscape.

228. (D) Statement I is false but Statement II is true
The belief that the Sitar was invented solely by Amir Khusrau is a common legend but lacks direct historical evidence. Instead, modern research suggests that the Sitar evolved gradually from indigenous Indian Veenas, particularly the Tritantri Veena, while being influenced by Persian lutes like the Setar. This gradual process of hybridity over centuries eventually led to the modern instrument used today.

229. (C) 1, 2, and 3
The Dilruba is a bowed instrument that features a fretted neck like a Sitar and a skin-covered belly similar to a Sarangi. These features allow it

to combine the ease of note-finding on a fretted neck with the resonant, vocal quality of a bowed, skin-covered instrument. It is a versatile tool used in classical, folk, and Sikh devotional music across many regions.

230. (B) Jaltarang - Sushir Vadya
The Jaltarang is a Ghan Vadya because its sound is produced by striking solid porcelain bowls, not through a vibrating air column. Other pairings are correct: the Duff is an Avanaddha drum, the Khol is also an Avanaddha drum, and the Jhanjh is a Ghan metallic cymbal. Understanding the primary source of vibration is essential for the correct classification of these Indian instruments.

231. (D) Rajasthan
The Chang is a large, circular frame drum that is a signature part of the folk music and culture of Rajasthan. It is especially prominent during the festival of Holi, where it is used to accompany traditional 'Dhamal' songs and community dances. The powerful and steady rhythmic beat of the Chang provides the essential energy for rural celebrations and festive gatherings.

232. (A) The long, hollow wooden neck
In the construction of the Sitar, the 'Dandi' refers to the long, hollow neck made of seasoned wood, typically teak or tun. This is the part where the frets are tied and the player's left hand stops the strings to produce different notes. The Dandi is a crucial structural component that supports the tension of the strings and provides the space for performance.

233. (C) Tat
In the Natya Shastra, Bharata Muni classified stringed instruments under the term 'Tat' Vadya. The Kachchapi Veena, an ancient stringed instrument mentioned in historical texts, therefore falls into this category. The name refers to its tortoise-like shape, and it was one of the early forms of the many Veenas that have played a central role in the history of Indian music.

234. (A) Wooden rhythmic clappers featuring small metal jingles
The Kartal is a rhythmic instrument consisting of a pair of wooden clappers that often have small metal cymbals or jingles embedded within the frames. By clapping the two pieces together, the player produces a bright, rhythmic, and percussive sound. It is a fundamental tool for maintaining rhythm in devotional music and various folk traditions throughout the different cultural regions of India.

235. (A) 1, 2, 3, and 4
The Indian flute has deep roots in folk traditions and lacks mechanical keys, requiring cross-fingering and half-holing for complex melodies. Pt. Pannalal Ghosh was instrumental in developing a large bass flute for classical concert use. However, it is a Sushir Vadya (wind instrument), not a Ghan Vadya (solid idiophone), as its sound is produced by a vibrating column of air in a tube.

236. (B) Pt. Shivkumar Sharma
Pt. Shivkumar Sharma is the legendary musician who transformed the Santoor from a regional folk instrument of Kashmir into a world-renowned solo instrument for Hindustani classical music. Through his structural innovations and technical mastery, he enabled the instrument to express the complex nuances of ragas, including the essential glides and sustain. His legacy established the Santoor as a premier classical instrument.

237. (C) Statement I is true but Statement II is false
The Pakhawaj is played with bare hands and produces deep, resonant strokes suitable for Dhrupad. However, the statement that the Tabla requires the exact same techniques as the Pakhawaj is false. While both use the hands, the Tabla has its own unique set of finger techniques and rhythmic language, reflecting its development for the faster Khayal and Thumri genres.

238. (D) Wooden rhythmic clappers used in devotional singing
The Chipali is a traditional rhythmic instrument consisting of two wooden clappers that are used to maintain the beat in devotional songs and Bhajans. It is a simple yet effective tool for timekeeping in various religious and folk contexts. By clapping the wooden pieces together, the performer adds a clear rhythmic pulse to the music, enhancing the overall devotional musical experience.

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239. (A) It is played using a wooden bow.
The Sarod is a plucked string instrument, not a bowed one. It is played using a triangular plectrum called a Jawa, typically made of coconut shell or horn. Other features, such as its fretless metal fingerboard, its skin-covered soundbox, and its origin from the Afghan Rabab, are all correct and essential to the instrument's distinctive sound and Hindustani performance style.

240. (B) Presses the mouth of the pot against their bare stomach while striking
A Ghatam player can produce a deep, modulated bass tone known as 'Gumki' by pressing the narrow mouth of the clay pot against their bare stomach while striking the body. This action alters the air pressure and resonance within the pot, creating a lower and more resonant sound. This technique is a sophisticated part of Ghatam playing, requiring precise physical coordination in music.

241. (B) Ustad Bismillah Khan
Ustad Bismillah Khan is universally celebrated for his unparalleled mastery over the Shehnai. He transformed the instrument into a recognized vehicle for Hindustani classical music, bringing it from traditional auspicious settings to the most prestigious concert halls worldwide. His soulful playing and deep understanding of ragas made the Shehnai iconic, and he remains the most significant figure in the instrument's development.

242. (A) A central black paste circle for overtone control
On a Tabla, the 'Syahi' or 'Gab' is a circular application of black paste, traditionally made of iron filings and soot, located in the center of the drumhead. Its purpose is to add weight to the membrane, which controls the overtones and allows the drum to produce a clear, definite musical pitch. This specific construction gives the Tabla its highly melodic quality.

243. (A) Both A and R are true and R is the correct explanation of A.
The Harmonium is a highly popular accompaniment for Khayal and Thumri because it provides a loud, continuous, and stable melodic support that helps the singer stay in tune. While it lacks the ability to produce microtonal glides (Meend), its ability to sustain notes and provide a clear melodic reference has made it indispensable for many vocalists in modern classical music.

244. (D) It relies entirely on a bellows system to sustain notes.
The Sitar is a plucked string instrument and does not use a bellows system; bellows are characteristic of wind instruments like the Harmonium. Instead, the Sitar sustains notes through the resonance of its strings and gourd, and by the player's technique of pulling strings. Other features like the curved wooden bridge (Jawari), movable metal frets, and construction from wood are all correct.

245. (C) Naubat (royal courtyard announcements and music)
The Nakkara is historically and inextricably linked with the 'Naubat' ensemble, which performed ritual and state music from the gates of palaces and in royal processions. These kettle drums, played with sticks, provided the powerful and authoritative rhythm necessary for announcing the presence of royalty and signaling important official times. This tradition was a central part of courtly culture in India.

246. (A) P-4, Q-1, R-2, S-3
Different types of Veenas represent various stages and styles of Indian music history. The Rudra Veena is associated with Dhrupad and two large gourds, while the Saraswati Veena is the fretted lute of Carnatic music. The Mohan Veena is a modern slide guitar adaptation, and the Chitra Veena refers to an ancient seven-stringed instrument. These diverse forms reflect the richness of stringed heritage.

247. (D) Ustad Amjad Ali Khan and his ancestors
The Bangash family, including the legendary Ustad Amjad Ali Khan, is intrinsically linked to the history and development of the Sarod. They are credited with modifying the Afghan Rabab into the modern Sarod, adding features like the metal fingerboard to suit Indian classical aesthetics. Their lineage has produced generations of master musicians who have championed and elevated the Sarod as a solo instrument.

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282. (B) Modification of striking techniques by famous artists
According to the case study, the Santoor evolved from a traditional folk instrument into a classical mainstream staple through the deliberate modification of striking techniques by famous artists. These performers innovated the way the strings were hit, allowing for greater control and expressive depth. This technical evolution enabled the instrument to effectively render the complex melodic requirements of classical music.

283. (B) Deep, sustained microtonal expressions
The Surbahar was specifically designed as an acoustic extension to facilitate the rendering of deep, sustained microtonal expressions. Its unique structural features allow for a resonance and pitch flexibility that other stringed instruments could not easily achieve. This design innovation was driven by the need for a 'Tat' instrument capable of expressing the intricate melodic nuances required in slow classical recital movements.

284. (A) Modifications to its fingerboard and resonator
Modifications to the fingerboard and resonator of the Sarod were instrumental in directly altering its traditional playing techniques. These physical changes allowed for different hand positions and plucking methods, enhancing the instrument's tonal qualities and responsiveness. The evolutionary narrative highlights how structural innovations were often led by performers seeking to expand the technical and expressive range of their instruments.

285. (C) Performers and structural innovators
The research underscores that prominent artists in Indian music history functioned as both performers and structural innovators. They did not merely play the instruments but actively modified their designs and developed new techniques to meet the evolving demands of classical performance. This dual role was essential for driving the transition of instruments from simple folk forms to sophisticated concert tools.

286. (D) The Flute and the Harmonium
The extensive acoustical analysis conducted by the research group focused primarily on the Flute and the Harmonium. Both are 'Sushir' instruments, but they represent different methods of generating sound—one through natural breath and the other through mechanical bellows. The study examined their distinct origins and the divergent playing techniques required to integrate them into traditional musical ecosystems.

287. (C) Traditional vocal nuances
Integrating the Harmonium into traditional music required players to develop a high degree of coordination between bellow-pumping and keyboard fingering. This specialized technique was specifically designed to simulate traditional vocal nuances, such as sustained notes and smooth transitions. By modifying how the instrument was played, musicians were able to adapt a mechanical free-reed aerophone to suit regional melodic requirements.

288. (B) Different geographical origins
According to the research, the placement of finger holes and the diameter of the bamboo in various Flute types were significantly influenced by their different geographical origins. These environmental and cultural factors dictated the physical characteristics of the instrument. The study documents how these structural variations necessitated unique playing techniques, allowing artists to adapt to specific regional sound qualities.

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289. (D) Cross-fingering and breath-modulation
Famous artists revolutionized the way the Flute is played by introducing advanced cross-fingering and breath-modulation strategies. These innovations were crucial for allowing performers to achieve seamless glissandos and microtonal precision. By mastering the delicate balance between air flow and finger placement, these artists transformed a simple bamboo tube into a sophisticated 'Sushir' instrument capable of highly expressive phrasing.

290. (A) Mechanically driven free-reed aerophone
In the comparative analysis, the Harmonium is classified as a mechanically driven free-reed aerophone. It produces sound through air being forced over reeds by a manual bellow system. This classification highlights its structural difference from naturally blown wind instruments like the Flute. The study explores how its mechanical

stringed instruments. It was not originally a specific label for a single form but rather a broad category encompassing various chordophones. Over time, this usage evolved, leading to more distinct and specific designations as the structural features of these instruments became specialized.

257. (D) Variations in number of strings and resonator designs
The unique tonal qualities found in early versions of the Veena were primarily determined by variations in the number of strings and the specific design of the resonators. These structural features were crucial in defining the instrument's sound profile and musical capabilities. Understanding these design elements allows researchers to reconstruct the melodic nuances that characterized ancient Indian stringed music traditions.

258. (A) Textual descriptions and sculptural evidence
Because physical specimens from the ancient period are rare, researchers identify the dimensions of early Veenas using textual descriptions found in ancient treatises and sculptural evidence from historical sites. These sources provide a visual and written record of the instrument's structural evolution. Combining these perspectives helps scholars reconstruct the physical reality of stringed instruments used in early Indian music.

259. (C) Specific melodic nuances
Ancient treatises document specific playing techniques that were foundational for extracting delicate melodic nuances from early stringed instruments. These methods involved precise finger placements and plucking styles that defined the musical expression of the period. By studying these techniques, scholars can better understand the ancestral roots of modern performance practices and the development of traditional Indian melodic expressions.

260. (A) Ancestral roots of modern stringed instruments
Studying the diverse types of ancient Veenas provides critical insights into the ancestral roots of modern stringed instruments. This research reconstructs early structural features and playing techniques, illustrating how ancient practices evolved into the sophisticated forms seen today. Such academic analysis helps document the historical continuum of Indian musical traditions and the evolution of its most significant and prominent chordophones.

261. (D) 'Tat' instruments
The conservatory's archival exhibition focuses exclusively on 'Tat' instruments, which are classified as chordophones. This category includes instruments like the Sitar, Sarod, and Tanpura, where sound is produced through the vibration of strings. The study examines their specific origins, structural evolution, and the complex playing techniques that define their role in the Hindustani classical music tradition over several centuries.

262. (B) Guitar and Violin
The exhibition highlights the Guitar and Violin as primary examples of instruments that have successfully undergone evolutionary adaptation within the Hindustani classical framework. Scholars analyze how these instruments were integrated through specialized playing techniques that align with traditional melodic structures. This case study demonstrates the dynamic nature of the 'Tat' category and the ability of non-indigenous instruments to evolve.

263. (C) Struck-string operations
The Santoor is specifically noted for its uniquely specialized struck-string mechanical operations. Unlike most chordophones that are plucked or bowed, the Santoor produces sound by striking strings with delicate hammers. This mechanical distinction is central to its structural classification within the 'Tat' group and requires specific playing techniques that have evolved significantly to meet the highest classical performance standards.

264. (D) Indispensable drone function
In the study of 'Tat' instruments, the Tanpura is highlighted for its absolutely indispensable drone function. This instrument provides the constant harmonic foundation necessary for Hindustani classical performances. The archival exhibition emphasizes that while it does not play melodies, its structural design and playing techniques are essential for maintaining the tonal atmosphere that supports other melodic and rhythmic expressions.

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265. (A) Bowed instruments like the Dilruba and Israj
Famous artists played a pivotal role in innovating the structural designs and performance repertoires of bowed 'Tat' instruments such as the Dilruba and Israj. These innovations significantly expanded the expressive capabilities of the instruments, allowing them to better emulate vocal nuances. The exhibition chronicles how these masters systematically enhanced the instruments to secure their place in traditional musical ensembles.

266. (B) Idiophones producing sound via solid body vibration
The monograph defines 'Ghan' instruments as idiophones that generate sound through the vibration of their own solid bodies. These instruments do not require strings or membranes; instead, the material itself resonates when struck or shaken. Examples include the Ghatam and Manjeera, where the physical properties of the clay or metal directly influence the rhythmic and tonal musical output.

267. (B) Water-filled porcelain bowls
Tuning the Jaltarang involves a meticulous process of filling porcelain bowls with specific amounts of water to achieve the desired pitch. Playing this instrument requires highly calibrated striking techniques to produce clear and accurate notes. The monograph details how this combination of water levels and precise striking allows the solid bowls to function as a sophisticated melodic 'Ghan' instrument.

268. (A) Simple clay and metal forms
The research documents how simple clay and metal forms were sophisticatedly adapted to create the Ghatam and Morsing. These instruments represent a transition from basic utilitarian materials to refined tools capable of producing complex rhythmic patterns. By analyzing their structural evolution, scholars illustrate how the solid physical properties of these idiophones are harnessed to enhance the architecture of music.

269. (C) Manjeera, Jhanjh, Chipali, and Kartal
The Manjeera, Jhanjh, Chipali, and Kartal are documented as providing integral rhythmic accompaniment within various traditional Indian ensembles. These 'Ghan' instruments are essential for maintaining the tempo and structural framework of the music. The study emphasizes their consistent presence in folk and religious performances, noting how their solid-body vibrations contribute a distinct metallic texture to the sound.

270. (D) Elevated them to prominent solo or central roles
Famous artists significantly impacted 'Ghan' instruments by elevating them from simple rhythmic accompaniments to prominent solo or central roles. Through technical mastery and innovative playing methodologies, these performers demonstrated the complex expressive potential of solid-body idiophones. This evolution has allowed instruments like the Ghatam and Jaltarang to be recognized for their own unique structural and melodic contributions to classical music.

271. (C) Sushir instruments
The academic symposium on aerophones focused exclusively on the 'Sushir' category, which encompasses instruments that produce sound through wind or air. This includes the Flute, Shehnai, Nagaswaram, and Harmonium. Research presented at the event investigated the origin and evolution of these wind instruments, highlighting how their unique structural designs necessitate specialized playing techniques for effective melodic expression.

272. (B) Breath control and melodic phrasing
Unique playing techniques for 'Sushir' instruments are primarily concerned with breath control and melodic phrasing. Because these instruments rely on air columns to generate sound, the performer's ability to modulate their breath is essential for creating nuanced melodies. These techniques are fundamental to the character of wind instruments, allowing for the microtonal precision and smooth transitions required in music.

273. (D) Conical bore and reed mechanism differences
The tonal projections of the Shehnai and Nagaswaram are significantly influenced by differences in their conical bores and reed mechanisms. These structural variations determine how the sound is amplified and directed, making certain designs more suitable for open-air versus indoor settings. Scholars

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analyze these factors to understand how the physical evolution of wind instruments affects their performance in different environments.

274. (A) Distinct bellow-pumping techniques
As the Harmonium was integrated into the Indian musical ecosystem, it underwent a development of distinct bellow-pumping techniques. These specialized methods allow the player to control air flow in a way that simulates the nuances of the human voice. This adaptation was crucial for making the mechanically driven free-reed instrument compatible with the traditional requirements of Hindustani and regional music.

275. (C) To achieve microtonal precision
Famous artists pioneered specialized fingering and blowing methodologies on the Flute to achieve microtonal precision. These advanced techniques enable the performer to produce the subtle pitch variations and ornaments essential to Indian classical music. By mastering the relationship between air pressure and finger placement, artists transformed the bamboo Flute into a sophisticated instrument capable of complex melodic expression.

276. (A) Membrane-covered drums
In the workshop, 'Avanaddha' instruments are defined as membrane-covered drums. This category includes a wide variety of percussion instruments like the Tabla, Pakhawaj, and Mridangam, where sound is produced by striking a stretched skin or membrane. The academic study focuses on the acoustic properties and structural evolution of these drums, emphasizing their critical role in providing essential rhythmic frameworks.

277. (D) The physical division of the instrument
The physical division of the Tabla into two separate drum units facilitated the development of new, intricate finger techniques. This structural change allowed performers to use both hands more independently and explore complex rhythmic patterns that were not possible on a single unified drum body. The study highlights this evolution as a key factor in the Tabla's versatility in music.

278. (B) Tension and striking variations
Diverse timbres in instruments like the Kanjira, Chang, Duff, and Hudaka are produced through variations in membrane tension and striking techniques. By altering how and where the drum skin is hit, and by manually adjusting the tension, performers can extract a wide range of sound qualities. These specialized methods allow 'Avanaddha' instruments to produce distinct rhythmic voices within performances.

279. (C) Foundational roles in rhythmic traditions
Documentation regarding the origin of the Mridangam and the Khol emphasizes their foundational roles in specific rhythmic traditions. These instruments have been central to various classical and devotional music practices for centuries. By analyzing their history, researchers show how these membrane-covered drums established the complex rhythmic vocabularies that continue to define the structural framework of traditional Indian percussion.

280. (D) They codified their complex rhythmic vocabularies
Famous artists made a systematic contribution to 'Avanaddha' instruments by codifying their complex rhythmic vocabularies. Through their mastery and teaching, these performers established standardized patterns and techniques that are now fundamental to the study and performance of Indian drums. This codification has ensured the preservation and continued evolution of intricate rhythmic traditions across several generations of musicians and scholars.

281. (A) Rudimentary chordophones to sophisticated concert instruments
The journal article maps the chronological journey of 'Tat' instruments from their origins as rudimentary chordophones to their current status as highly sophisticated concert instruments. This evolution involves significant structural changes and refinements in playing techniques. By tracking these milestones, the research demonstrates how instruments like the Santoor and Sarod were gradually adapted to meet the demands of classical recitals.

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299. (B) During the medieval period

According to scholars, the structural evolution of various instruments necessitated minor adjustments in sub-categorization during the medieval period. As new cultural influences and physical modifications emerged, the ancient classification framework had to be expanded to accommodate these changes. However, even with these adjustments, the core categories remained scientifically robust, serving as a vital link between foundations and modern analysis.

300. (A) Contemporary documentation of playing techniques

The modern academic understanding of Indian instruments relies on synthesizing ancient structural classifications with contemporary documentation of playing techniques. By combining early acoustic principles with modern performance data, scholars can trace the complete evolutionary continuum of these instruments. This synthesis ensures that the study remains grounded in historical fact while reflecting the dynamic nature of contemporary artistic practices.

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origin within the 'Sushir' category led to the development of specialized techniques.

291. (C) Ghan and Avanaddha
The academic panel presented research on the symbiotic performance practices that link 'Ghan' and 'Avanaddha' instruments. The study used the Morsing and the Mridangam as a case study to show how solid-body idiophones and membrane-covered drums work together in rhythmic ensembles. Scholars analyzed how these two distinct categories coordinate their unique acoustic properties to create a unified rhythmic framework.

292. (A) Specific positioning within the oral cavity
To produce its characteristic acoustic overtones, the Morsing is specifically positioned within the performer's oral cavity. The player plucks the metal tongue of the instrument while using their mouth as a resonance chamber to manipulate the sound. This unique playing technique allows this 'Ghan' instrument to generate a variety of metallic tones that complement the strokes of rhythmic drums.

293. (D) Multi-layered drum membranes
The research highlights the contrast between the oral-cavity manipulation of the Morsing and the percussive striking techniques used on multi-layered drum membranes, such as those of the Mridangam. While the Morsing relies on manipulating overtones within the mouth, 'Avanaddha' instruments produce sound through the direct physical impact on stretched skins. This comparison illustrates diverse ways rhythmic sounds are produced.

294. (B) Complex cross-rhythms
By coordinating the sharp, metallic sounds of the Morsing with the resonant bass strokes of the Mridangam, famous artists historically created complex cross-rhythms. This interdependence between 'Ghan' and 'Avanaddha' instruments is a hallmark of advanced rhythmic accompaniment. The synchronization of these different acoustic textures allows performers to build intricate percussive layers that enhance the overall structure of Indian musical performances.

295. (C) Interdependent rhythmic vocabularies
The structural evolution of the Morsing and Mridangam enabled leading performers to develop highly interdependent rhythmic vocabularies. As the instruments became more refined, artists could coordinate their playing techniques more precisely, leading to a shared language of rhythmic patterns. This interdependence is crucial for creating the sophisticated and synchronized performances that characterize traditional Indian approaches to advanced percussive accompaniment.

296. (D) Acoustic principles of sound production
Early taxonomic systems in the ancient period established primary instrument categories based on the fundamental acoustic principles of sound production. This scientific approach grouped instruments into 'Tat', 'Ghan', 'Sushir', and 'Avanaddha' depending on whether they used strings, solid bodies, air, or membranes. These core classifications provided a rigorous framework that emphasized how the physical mechanics of an instrument generated sound.

297. (A) Raw material and acoustic mechanics
Historical manuscripts indicate that ancient classification methodologies strictly prioritized the raw materials and acoustic mechanics of instruments. Scholars categorized musical tools by analyzing what they were made of and how they functioned physically to produce sound. This focus on material and mechanics created a robust structural framework that remained the academic standard for centuries, even as musical styles and instruments evolved.

298. (B) Playing techniques and performance lineages
Modern classification approaches differ from ancient ones by frequently integrating the systematic analysis of playing techniques and performance lineages. While ancient systems focused on physical properties, contemporary scholars also consider how instruments are actually played and the influence of famous artists. This integration provides a more comprehensive understanding of musical instruments, combining structural facts with the lived reality of performance traditions.

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248. (D) Statement I is false but Statement II is true
The Tanpura is not a melodic instrument and is not used to play ragas directly. Instead, it serves as a drone instrument, providing the essential harmonic foundation by sounding the tonic and other auxiliary notes in a continuous cycle. It is entirely fretless, as it does not require the stopping of strings to produce different notes, focusing on creating a resonant atmosphere.

249. (C) 1, 2, and 3
The Khol is an asymmetrical, double-headed drum from Eastern India, characterized by its elongated shape and a right head that is significantly smaller than the left. It is a vital instrument for the Kirtan traditions of Bengal. However, it is not primarily used to accompany Dhrupad; that role is traditionally filled by the Pakhawaj. The Khol's tones are suited for devotional music.

250. (A) Hudaka - Avanaddha
The Hudaka is an hourglass-shaped drum with a stretched membrane, correctly classifying it as an Avanaddha Vadya. Other pairings are incorrect: the Israj is a Tat (stringed) instrument, not a Sushir instrument; the Manjeera is a Ghan (solid) instrument, not a Tat instrument; and the Surbahar is a Tat (stringed) instrument, not a Ghan instrument. Proper classification is based on sound source.

251. (B) Instrument classification across historical time periods
The musicology department's research project centers on analyzing how Indian musical instruments are classified through ancient, medieval, and modern historical eras. It examines the foundational categorizations established in early texts and traces their structural evolution over time. This chronological investigation helps scholars document developmental shifts in methodology and understand how core principles were retained despite significant cultural changes.

252. (A) By accommodating new cultural and structural changes
Medieval scholars built upon the rigorous framework established by ancient texts to incorporate various newly introduced cultural influences. They adapted the existing classification systems to reflect structural modifications occurring within the instruments during that period. While nomenclature often shifted, the underlying academic anchor provided by the ancient system remained essential for documenting the evolving musical landscape across different historical epochs.

253. (C) Advanced playing techniques and the lineage of famous artists
Research indicates that the modern era expands classification studies by integrating advanced playing techniques and the specific lineage of famous artists. This contemporary approach moves beyond physical attributes to examine how individual mastery and performance styles shaped instrumental traditions. These adaptations allow for a precise documentation of methodologies that define modern performance while preserving the historical continuum of music.

254. (D) The nomenclature and physical structures of certain instruments
Surviving historical manuscripts reveal that the nomenclature and physical structures of several instruments experienced major transformations during the medieval era. These shifts were often driven by changing cultural contexts and structural modifications required for evolving musical styles. Despite these external changes, the core classification system provided a vital academic anchor that ensured the continued continuity of Indian musical traditions.

255. (C) Dynamic processes influenced by shifting performance contexts
The research highlights that the origin and evolution of instruments are dynamic processes rather than static events. These developments are significantly influenced by shifting performance contexts across various historical epochs. By examining surviving texts and physical evidence, scholars can document how these changes reflect the broader cultural and structural environment in which Indian musical traditions have continuously thrived.

256. (B) As a generic classification for various stringed instruments
In the ancient period, the term Veena functioned as a generic classification for a wide variety of

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CHAPTER 09

Contribution of composers / performers to Indian Music

1. Who among the following is widely regarded as the legendary court musician of Emperor Akbar?
(A) Swami Haridas
(B) Miyan Tansen
(C) Gopal Nayak
(D) Sadarang

2. Identify the incorrect pair regarding the musical figures and their primary associations.
(A) Pt. Balkrishna Bua Ichalkaranjikar - Jaipur-Atrauli Gharana
(B) Sadarang - Prolific developer and composer of the Khayal form
(C) Swami Haridas - Renowned saint of the Dhrupad tradition
(D) Gopal Nayak - Notable musical contemporary of Amir Khusrau

3. Given below are two statements, one labelled as Assertion (A) and the other labelled as Reason (R).
Assertion (A): Niyamat Khan 'Sadarang' rarely performed Khayal in the Mughal court despite composing many bandishes in it.
Reason (R): Khayal was considered a lesser form of music compared to Dhrupad by the royal elites of his time.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

4. Which of the following texts was NOT authored by Pandit Vishnu Narayan Bhatkhande?
(A) Abhinav Raga Manjari
(B) Kramik Pustak Malika
(C) Lakshya Sangeet
(D) Sangeet Ratnakar

5. Given below are two statements:
Statement I: Pandit Vishnu Digambar Paluskar established the first Gandharva Mahavidyalaya in Lahore in 1901.
Statement II: His primary goal was to restrict Indian classical music strictly to royal courts and elite families.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

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6. Consider the following statements regarding Gopal Nayak:
I. He was a contemporary of Alauddin Khilji.
II. He was defeated by Amir Khusrau in a musical competition.
III. He is credited with popularizing the Carnatic scale system in the North.
IV. He was an exponent of Prabandha and Dhrupad singing.
Which of the above statements are correct?
(A) I, III and IV
(B) I, II and IV
(C) II and III only
(D) I, II, III and IV

7. Identify the correct statement regarding Pandit Balkrishna Bua Ichalkaranjikar.
(A) He was the foremost disciple of Ustad Faiyaz Khan.
(B) He invented the notation system widely used in Carnatic music.
(C) He was a prominent Rudra Veena player of the 19th century.
(D) He brought the Gwalior Gharana gayaki to Maharashtra.

8. Match List I with List II:
List I: (Musician)
P. Tansen
Q. Niyamat Khan
R. Faiyaz Khan
S. Omkarnath Thakur
List II: (Pen Name / Chhap)
1. Prem Piya
2. Pranav Rang
3. Sadarang
4. Ata Ali Khan (Ramtanu)
(A) P-4, Q-3, R-1, S-2
(B) P-3, Q-4, R-2, S-1
(C) P-4, Q-1, R-3, S-2
(D) P-1, Q-2, R-4, S-3

9. If a musician utilizes the 'Sadarang' mudra in a bandish, the composition is most likely to be in which musical form?
(A) Dhrupad
(B) Thumri
(C) Khayal
(D) Tarana

10. The classification of North Indian ragas into 10 Thaats was primarily a result of which scholar's efforts to systematize Hindustani music?
(A) Vishnu Narayan Bhatkhande
(B) Vishnu Digambar Paluskar
(C) Omkarnath Thakur
(D) Vinayak Rao Patwardhan

11. Identify the correct pair of Guru and Shishya.
(A) Sadarang - Balkrishna Bua Ichalkaranjikar
(B) Vishnu Digambar Paluskar - Ustad Faiyaz Khan
(C) Omkarnath Thakur - Ustad Bade Gulam Ali Khan
(D) Swami Haridas - Tansen

12. Consider the following statements regarding Pt. Vishnu Narayan Bhatkhande:
I. He categorized ragas into 10 Thaats.
II. He established the Marris College of Music in Lucknow.
III. He used the pen name 'Chaturpandit'.
IV. He composed lakshangeets for various ragas.
V. He completely rejected the ancient granthas and created a fully westernized system.
Which of the above statements are correct?
(A) I, II, III and V
(B) I, II, III and IV
(C) II, III, IV and V
(D) I, III, IV and V

13. Which of the following is the most appropriate description of Pt. Vishnu Digambar Paluskar's contribution to Indian society?
(A) Strictly preserving the traditional Guru-Shishya parampara.
(B) Authoring the monumental "Kramik Pustak Malika" treatise.
(C) Integrating classical music with the national movement.
(D) Exclusively performing in the royal courts of Rajasthan.

14. Which of the following ragas is NOT traditionally attributed to Miyan Tansen?
(A) Miyan Ki Malhar
(B) Miyan Ki Todi
(C) Darbari Kanhada
(D) Yaman Kalyan

15. Arrange the following musical figures in the correct chronological order of their historical period:
I. Gopal Nayak
II. Swami Haridas
III. Niyamat Khan 'Sadarang'
IV. Vishnu Narayan Bhatkhande
(A) I, II, III, IV
(B) II, I, III, IV
(C) I, III, II, IV
(D) II, III, I, IV

16. Identify the incorrect statement regarding Ustad Faiyaz Khan.
(A) He was a stalwart of the Agra Gharana.
(B) He performed instrumental music on the Sitar.
(C) His pen name in compositions was 'Prem Piya'.
(D) He was given the title 'Aftab-e-Mousiqi'.

17. Given below are two statements:
Statement I: Ustad Bade Gulam Ali Khan was a legendary vocalist of the Patiala Gharana.
Statement II: He frequently sang bandishes under the pen name 'Sabrang'.
(A) Both Statement I and Statement II are

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correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

18. A student wants to study the Tarana style characterized by rapid tongue-twisting bol patterns and clear enunciation. Which of the following maestri's recordings should they primarily analyze?
(A) Ustad Nisaar Hussain Khan
(B) Pt. Kumar Gandharva
(C) Pt. Balvant Rai Bhatt
(D) Kesar Bai Kerkar

19. Ustad Nisaar Hussain Khan was a prominent representative of which Gharana?
(A) Gwalior Gharana
(B) Kirana Gharana
(C) Sahaswan Gharana
(D) Agra Gharana

20. A researcher notes that a vocalist wrote a monumental treatise called "Pranav Bharati" and heavily emphasized the emotive aspect (Bhava) in Raga rendition. Who is this case study about?
(A) Pt. C.R. Vyas
(B) Pt. Narayan Rao Vyas
(C) Pt. Vinayak Rao Patwardhan
(D) Pt. Omkarnath Thakur

21. Which term correctly describes the vocal form "Tarana" as mastered and popularized by Ustad Nisaar Hussain Khan?
(A) Vocal song form focusing exclusively on poetic lyrics.
(B) Slow rhythmic cycle played strictly on the Pakhawaj.
(C) Rhythmic syllables, often Persian, without meaning.
(D) Ancient string instrument primarily used in Vedic chanting.

22. Identify the correct statement about Pt. Vinayak Rao Patwardhan.
(A) He was a direct disciple of Ustad Bade Gulam Ali Khan.
(B) He authored the multiple-volume book "Raga Vigyan".
(C) He was known for playing the Rudra Veena.
(D) He founded the Banaras Gharana of Thumri.

23. To sing a composition with the mudra 'Gunijaan', one must be performing a bandish composed by:
(A) Pt. Narayan Rao Vyas
(B) Pt. Krishna Rao Shankar Pandit
(C) Pt. Ramashraya Jha
(D) Pt. C.R. Vyas

24. Identify the incorrect pair regarding musicians and their Gharanas.
(A) Smt. Gangubai Hangal - Agra Gharana
(B) Pt. Krishna Rao Shankar Pandit - Gwalior Gharana
(C) Pt. Mallikarjun Mansoor - Jaipur-Atrauli Gharana
(D) Ustad Bade Gulam Ali Khan - Patiala Gharana

25. Which of the following best describes the musical contribution of Pt. Krishna Rao Shankar Pandit?
(A) Systematically introducing Carnatic ragas into Gwalior music.
(B) Shifting the focus of music toward instrumental performances.
(C) Preserving Gwalior Gayaki and authoring "Sangeet Pravesh".
(D) Serving as the primary pioneer of the Thumri in Maharashtra.

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26. Pt. Mallikarjun Mansoor is predominantly celebrated for his mastery over which type of ragas?
(A) Aprachalit (rare and complex) ragas
(B) Only seasonal ragas like Malhar
(C) Carnatic melakarta ragas
(D) Light classical dadra melodies

27. Identify the incorrect pair of musician and their primary musical form or style.
(A) Smt. Gangubai Hangal - Pure Khayal (Kirana Gharana)
(B) Shobha Gurtu - Light Classical (Thumri/ Dadra)
(C) Girija Devi - Banaras Thumri
(D) Kesar Bai Kerkar - Dhrupad exclusively

(B) Pt. Mallikarjun Mansoor
(C) Pt. Kumar Gandharva
(D) Ustad Nisaar Hussain Khan

46. The musical pen name (chhap) 'Bhav Rang' is the definition of which composer's work?
(A) Pt. Ramashraya Jha
(B) Pt. C.R. Vyas
(C) Pt. Narayan Rao Vyas
(D) Pt. Balvant Rai Bhatt

47. Identify the correct statement regarding Savita Devi.
(A) She was a leading exponent of the Banaras Gharana light classical music.
(B) She was the daughter of the famous Sitarist Ustad Vilayat Khan.
(C) She only performed pure Dhrupad.
(D) She authored the text "Kramik Pustak Malika".

48. If a vocalist incorporates the structural rigidity of the Agra Gharana with profound bol-banao and a robust voice, they are most likely applying the principles of which maestro?
(A) Ustad Bade Gulam Ali Khan
(B) Ustad Faiyaz Khan
(C) Pt. Jasraj
(D) Pt. Vishnu Digambar Paluskar

49. Identify the incorrect pair regarding musicians and their instruments.
(A) Asad Ali Khan - Rudra Veena
(B) Abdul Halim Zafar Khan - Sitar
(C) Pt. Lal Mani Mishra - Vichitra Veena
(D) Ali Akbar Khan - Sarod

50. Which of the following best describes the legacy of Moghubai Kurdikar?
(A) Leading Jaipur-Atrauli vocalist and Kishori Amonkar's mother.
(B) Leading Gwalior Gharana pioneer who also played the Pakhawaj.
(C) Vocalist known for performing classical Ghazals and Dadras.
(D) Disciple of Pandit Ravi Shankar who played the classical Sitar.

51. Who among the following is widely renowned as the leading maestro of the Khandarbani style of Rudra Veena?
(A) Lal Mani Mishra
(B) Brij Bhooshan Kabra
(C) Asad Ali Khan
(D) Vishwa Mohan Bhatt

52. Identify the incorrect pair regarding instrumentalists and their stylistic innovations.
(A) Pt. Lal Mani Mishra - Inventing the Santoor
(B) Abdul Halim Jaffer Khan - Jafferkhani Baaj
(C) Ali Akbar Khan - Maihar Gharana Sarod style
(D) Brij Bhooshan Kabra - Introducing the Hawaiian Guitar to classical music

53. Given below are two statements, one labelled as Assertion (A) and the other labelled as Reason (R).
Assertion (A): Ustad Ali Akbar Khan established the Ali Akbar College of Music in California.
Reason (R): He was dedicated to spreading the Maihar Gharana style of Sitar worldwide.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

54. Which of the following instrumentalists is NOT primarily associated with the Sarod?
(A) Ali Akbar Khan
(B) Sharan Rani
(C) Amjad Ali Khan
(D) Abdul Halim Jaffer Khan

55. Given below are two statements:
Statement I: Sharan Rani was one of the first female Sarod players in India to achieve international acclaim.
Statement II: She was given the title 'Sarod Rani' by Jawaharlal Nehru.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

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(D) Kishori Amonkar - Moghubai Kurdikar

37. Consider the following statements about Pt. Jasraj:
I. He was a doyen of the Mewati Gharana.
II. He created a unique jugalbandi concept called "Jasrangi".
III. He popularized the singing of Haveli Sangeet.
IV. He composed the book "Abhinav Geetanjali".
V. His style prominently featured complex laykari over emotional expression.
Which of the above statements are correct?
(A) I, II and IV
(B) I, III and V
(C) I, II and III
(D) II, IV and V

38. Which of the following is the most appropriate description of Pt. Ramashraya Jha's legacy?
(A) Renowned internationally as a premier Sitarist and teacher.
(B) Prolific composer and author of 'Abhinav Geetanjali'.
(C) Notable first musician to be awarded the Bharat Ratna.
(D) Dedicated performer of Carnatic music in North India.

39. Which of the following vocalists is NOT associated with the Thumri/Light Classical genres of the Banaras or Purab ang?
(A) Shobha Gurtu
(B) Girija Devi
(C) Savita Devi
(D) Gangubai Hangal

40. Arrange the following legendary female classical vocalists in the correct chronological order of their birth:
I. Kesar Bai Kerkar
II. Gangubai Hangal
III. Kishori Amonkar
IV. Girija Devi
(A) I, II, IV, III
(B) II, I, III, IV
(C) I, II, III, IV
(D) II, III, I, IV

41. Identify the incorrect statement regarding Pt. Balvant Rai Bhatt.
(A) He was a distinguished composer and musicologist.
(B) His pen name in compositions was 'Bhav Rang'.
(C) He is widely known for his mastery over the Mohan Veena.
(D) He was a direct disciple of Pt. Omkarnath Thakur.

42. Given below are two statements:
Statement I: Bade Ramdas of Banaras was heavily renowned for his expertise in rendering complex Dhrupad and Dhamar.
Statement II: The Banaras tradition strictly prohibits the singing of Chaiti and Kajri.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

43. A student is analyzing a performance that uniquely blends pure Khayal structure with profound emotional intensity, often employing rare phrasing. The vocalist is deeply influenced by the Jaipur-Atrauli style but incorporates romanticism. Whose style are they analyzing?
(A) Gangubai Hangal
(B) Siddheswari Devi
(C) Shobha Gurtu
(D) Kishori Amonkar

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44. The term 'Abhinav Thumri' is sometimes colloquially used for the highly emotive and classical-light fusions performed by which artist often called the 'Thumri Queen'?
(A) Moghubai Kurdikar
(B) Girija Devi
(C) Savita Devi
(D) Heerabai Barodekar

45. While observing a documentary on Indian classical lineages, it is highlighted that a musician faced severe vocal chord issues, leading to a reinvention of their singing style into what became known as the 'Nirguni' style. The case study is on:
(A) Pt. C.R. Vyas

(D) Vijay Raghav Rao - Leading exponent of the Vichitra Veena

65. Arrange the following eminent Flautists in the correct chronological order of their impact on Indian Classical Music:
I. Panna Lal Ghosh
II. Vijay Raghav Rao
III. Hari Prasad Chaurasia
(A) I, II, III
(B) I, III, II
(C) II, I, III
(D) III, II, I

66. Identify the incorrect statement regarding Ustad Ahmad Jaan Thirakwa.
(A) He was one of the greatest Tabla maestros of the 20th century.
(B) He was known for playing the Pakhawaj exclusively.
(C) He belonged to the Farrukhabad Gharana.
(D) His tonal quality and clarity of bols were widely celebrated.

67. Given below are two statements:
Statement I: Pt. Samta Prasad was a renowned Tabla player of the Banaras Gharana.
Statement II: He was also popularly known as 'Gudai Maharaj'.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

68. A student needs to understand the intricate 'Uthan' and robust 'Banaras Baaj' on the Tabla. Which artist's recordings should they primarily study?
(A) Ahmad Jaan Thirakwa
(B) Appa Jalgaonkar
(C) Mehmood Dhaulpuri
(D) Kishan Maharaj

69. Kudau Singh was a legendary historical exponent of which percussion instrument?
(A) Tabla
(B) Mridangam
(C) Pakhawaj
(D) Dholak

70. A researcher examining the rhythmic accompaniment styles of traditional Ayodhya and Mathura temple music comes across an artist known for mastering complex parans and stutis. This case study likely points to the Pakhawaj maestro:
(A) Kishan Maharaj
(B) Anath Lal
(C) V.G. Jog
(D) Paagal Das

71. The term 'Jafferkhani Baaj' refers to a distinct style of playing which instrument?
(A) Sarod
(B) Vichitra Veena
(C) Harmonium
(D) Sitar

72. Identify the correct statement about Brij Bhooshan Kabra.
(A) Adapted the Western guitar to Hindustani classical music.
(B) Credited with the invention of the Mohan Veena.
(C) Famous performer of the Carnatic violin tradition.
(D) Primary accompanist on the classical Harmonium.

73. A modern classical musician modifies an archtop guitar by adding sympathetic strings and plays it with a slide. This concept application directly leads to the creation of the Mohan Veena by:
(A) Brij Bhooshan Kabra
(B) Shiv Kumar Sharma
(C) Vishwa Mohan Bhatt
(D) Bhajan Sopori

74. Identify the incorrect pair regarding the instrument and its renowned exponent.
(A) N. Rajam - Harmonium
(B) Santoor - Shiv Kumar Sharma
(C) Santoor - Bhajan Sopori
(D) Violin - V.G. Jog

75. Which of the following is the most appropriate contribution of Pt. Shiv Kumar Sharma to Indian Classical Music?

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56. Consider the following statements about Ustad Amjad Ali Khan:
I. He belongs to the Bangash lineage of musicians.
II. He plays the Sarod with fingernails rather than the tips of the fingers.
III. He belongs to the Senia Bangash gharana.
IV. He is known for inventing the instrument 'Mohan Veena'.
Which of the above statements are correct?
(A) I, III and IV
(B) I, II and III
(C) II, III and IV
(D) I, II and IV

57. Identify the correct statement regarding Pt. Lal Mani Mishra.
(A) Legendary Flute player from the renowned Banaras tradition.
(B) Prominent Hindustani vocalist of the elite Mewati Gharana.
(C) Notable musician who introduced the Violin to classical music.
(D) Author of "Bharatiya Sangeet Vadya" and Vichitra Veena player.

58. Match List I with List II:
List I: (Instrumentalist)
P. Anath Lal
Q. Panna Lal Ghosh
R. Asad Ali Khan
S. Sharan Rani
List II: (Instrument)
1. Flute
2. Shehnai
3. Sarod
4. Rudra Veena
(A) P-2, Q-1, R-4, S-3
(B) P-1, Q-2, R-3, S-4
(C) P-4, Q-3, R-1, S-2
(D) P-2, Q-4, R-1, S-3

59. An instrumentalist modifies an instrument by adding sympathetic strings and a longer bamboo shaft to allow for lower octaves (Mandra Saptak). This innovation is conceptually attributed to:
(A) Hari Prasad Chaurasia
(B) Raghunath Seth
(C) Panna Lal Ghosh
(D) Vijay Raghav Rao

60. The expansion of the Shehnai from a purely traditional folk and marriage instrument to the classical concert stage was significantly caused by Ustad Bismillah Khan, but which other eminent artist also prominently contributed to its classical repertoire?
(A) Anath Lal
(B) Ahmad Jaan Thirakwa
(C) Kudau Singh
(D) Paagal Das

61. Identify the correct pair of Flautists.
(A) Anath Lal & Panna Lal Ghosh
(B) Asad Ali Khan & Hari Prasad Chaurasia
(C) Sharan Rani & Amjad Ali Khan
(D) Vijay Raghav Rao & Raghunath Seth

62. Consider the following statements regarding Pt. Hari Prasad Chaurasia:
I. He plays the Bansuri (Indian bamboo flute).
II. He is a prominent disciple of Annapurna Devi.
III. He often performs in the Maihar Gharana style.
IV. He collaborated with Shiv Kumar Sharma under the name 'Shiv-Hari'.
V. He exclusively plays the Carnatic Venu.
Which of the above statements are correct?
(A) I, II, III and IV
(B) I, II, IV and V
(C) II, III, IV and V
(D) I, III, IV and V

63. Which is the most appropriate description of Vijay Raghav Rao's contribution?
(A) Traditional Pakhawaj player who performed with Dhrupad masters.
(B) Legendary Tabla maestro from the renowned Farrukhabad Gharana.
(C) Versatile Flautist, composer, and Films Division key figure.
(D) Instrumental innovator credited with inventing the Surbahar.

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64. Which of the following pairs is NOT correct regarding Flautists?
(A) Panna Lal Ghosh - Introduced the 7-hole classical flute
(B) Hari Prasad Chaurasia - Maihar Gharana
(C) Raghunath Seth - Known for complex rhythmic flute compositions and film scores

84. A student wants to accompany a senior Khayal vocalist on an instrument that requires continuous air flow and bellows. Which musician's tradition should they study?
(A) V.G. Jog
(B) N. Rajam
(C) Panna Lal Ghosh
(D) Mehmood Dhaulpuri

85. The adoption of the Western violin into Indian classical music was successful due to the instrument's ability to seamlessly produce meend and gamaka. This cause-effect relationship is most exemplified by the techniques of:
(A) Brij Bhooshan Kabra
(B) Appa Jalgaonkar
(C) N. Rajam
(D) Asad Ali Khan

86. Identify the correct pair of musicians who received the Bharat Ratna.
(A) Ustad Bismillah Khan and Ustad Amjad Ali Khan
(B) M.S. Subbulakshmi and Pt. Ravi Shankar
(C) Lata Mangeshkar and Pt. Jasraj
(D) Pt. Bhimsen Joshi and Pt. Kumar Gandharva

87. Consider the following statements about Bharat Ratna recipients in music:
I. M.S. Subbulakshmi was the first musician to be awarded the Bharat Ratna.
II. Ustad Bismillah Khan received it for his mastery over the Shehnai.
III. Pt. Ravi Shankar was awarded the Bharat Ratna in 1999.
IV. Lata Mangeshkar and Ustad Bismillah Khan received the award in the same year (2001).
V. Pt. Bhimsen Joshi received the award for his contribution to Hindustani classical music.
Which of the above statements are correct?
(A) I, II, III and IV
(B) I, II, IV and V
(C) II, III, IV and V
(D) I, III, IV and V

88. Which of the following musicians is the most appropriate example of an artist bridging Indian classical music with global audiences while winning the Bharat Ratna?
(A) Pt. Ravi Shankar
(B) Pt. Bhimsen Joshi
(C) Lata Mangeshkar
(D) M.S. Subbulakshmi

89. Which of the following vocalists did NOT receive the Bharat Ratna?
(A) M.S. Subbulakshmi
(B) Lata Mangeshkar
(C) Pt. Omkarnath Thakur
(D) Pt. Bhimsen Joshi

90. Which of the following accurately defines the term 'Pitamaha' in the context of Carnatic music?
(A) Title given to Purandara Dasa as grandfather of Carnatic music.
(B) Unique Raga scale system created by Saint Tyagaraja.
(C) Rhythmic cycle popularized by Muthuswami Dikshitar.
(D) Official pen name used by Maharaja Swathi Tirunal.

91. Identify the incorrect statement regarding the Carnatic Trinity.
(A) The Trinity consists of Tyagaraja, Muthuswami Dikshitar, and Shyam Shastri.
(B) They were all born in Tiruvarur.
(C) They were prolific composers in the 18th/19th centuries.
(D) Purandara Dasa is one of the members of the Trinity.

92. Given below are two statements:
Statement I: Maharaja Swathi Tirunal was a great patron and composer of Carnatic music.
Statement II: He only composed music in Malayalam and strictly avoided Sanskrit.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

93. A Carnatic music student learns the basic exercises like Sarali Varisai and Jantai Varisai. The creation of these foundational pedagogical exercises is attributed to:

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(A) Inventing the modern Sitar from the ancient Veena forms.
(B) Playing the Western Violin in the Hindustani classical style.
(C) Elevating the Kashmiri folk Santoor to the classical stage.
(D) Composing notations for the Banaras Gharana Tabla tradition.

76. Which of the following musicians is widely acclaimed for pioneering the 'Gayaki Ang' (vocal style) on the Violin?
(A) M.S. Gopal Krishnan
(B) N. Rajam
(C) V.G. Jog
(D) Appa Jalgaonkar

77. Identify the incorrect pair regarding Harmonium maestros.
(A) Appa Jalgaonkar - Harmonium
(B) Mehmood Dhaulpuri - Harmonium
(C) V.G. Jog - Harmonium
(D) None of the above (all are correct)

78. Given below are two statements, one labelled as Assertion (A) and the other labelled as Reason (R).
Assertion (A): Dr. N. Rajam's violin playing heavily resembles the stylistic nuances of vocal music.
Reason (R): She trained intensively under Pt. Omkarnath Thakur to master the 'Gayaki Ang' on the violin.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

79. Which of the following musicians is NOT primarily associated with the Violin?
(A) M.S. Gopal Krishnan
(B) V.G. Jog
(C) Mehmood Dhaulpuri
(D) N. Rajam

80. Given below are two statements:
Statement I: M.S. Gopal Krishnan was a master of both Carnatic and Hindustani classical violin.
Statement II: He developed a unique fingering technique called the "Parur style".
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

81. Consider the following statements about Pt. V.G. Jog:
I. He was a distinguished Violinist in Hindustani classical music.
II. He often performed jugalbandis with Ustad Bismillah Khan.
III. He belonged to the Gwalior musical tradition.
IV. He was an eminent Pakhawaj player.
Which of the above statements are correct?
(A) I, II and III
(B) I, II and IV
(C) II, III and IV
(D) I, III and IV

82. Identify the correct statement regarding Bhajan Sopori.
(A) Santoor maestro belonging to the Sufiana Gharana of Kashmir.
(B) Instrumental master who exclusively played the Rudra Veena.
(C) Percussionist known for his profound mastery over the Tabla.
(D) Musicologist who invented the modern Vichitra Veena design.

83. Match List I with List II:
List I: (Musician)
P. Appa Jalgaonkar
Q. M.S. Gopal Krishnan
R. Vishwa Mohan Bhatt
S. Paagal Das
List II: (Instrument/Association)
1. Mohan Veena
2. Harmonium
3. Pakhawaj
4. Violin
(A) P-4, Q-2, R-3, S-1
(B) P-2, Q-1, R-4, S-3
(C) P-2, Q-4, R-1, S-3
(D) P-3, Q-4, R-1, S-2

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28. Given below are two statements, one labelled as Assertion (A) and the other labelled as Reason (R).
Assertion (A): Ustad Abdul Kareem Khan profoundly influenced the spread of Kirana Gharana in Maharashtra.
Reason (R): He emphasized highly emotive and sustained swara application (Swara-pradhan gayaki).
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

29. Which of the following legendary female vocalists did NOT belong to the Kirana Gharana?
(A) Heerabai Barodekar
(B) Gangubai Hangal
(C) Moghubai Kurdikar
(D) Suhasini Koretkar

30. Given below are two statements:
Statement I: Heerabai Barodekar was the daughter of Ustad Abdul Kareem Khan.
Statement II: She was one of the first female artists to perform in public concerts in India, breaking social barriers.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

31. Consider the following statements about Pt. Kumar Gandharva:
I. He was born as Shivaputra Siddharamayya Komkalimath.
II. He composed many Nirguni Bhajans.
III. He lost a lung to tuberculosis, which altered his singing style.
IV. He was a strict purist of the Gwalior gharana and never created new ragas.
Which of the above statements are correct?
(A) I, II and III
(B) I, II and IV
(C) II, III and IV
(D) I, III and IV

32. Identify the correct statement about Siddheswari Devi.
(A) She was a celebrated exponent of the Dhrupad style from Gwalior.
(B) She was known as the "Queen of Thumri" from the Banaras tradition.
(C) She extensively played the Sitar in her concerts.
(D) She belonged to the Patiala Gharana.

33. Match List I with List II:
List I: (Vocalist)
P. Begham Akhtar
Q. Girija Devi
R. Kishori Amonkar
S. Kesar Bai Kerkar
List II: (Title/Association)
1. Jaipur-Atrauli Gharana Stalwart
2. Mallika-e-Ghazal
3. Appa Saheb (Gaan Saraswati)
4. Banaras Gharana (Thumri)
(A) P-4, Q-2, R-1, S-3
(B) P-2, Q-4, R-3, S-1
(C) P-2, Q-1, R-4, S-3
(D) P-1, Q-2, R-3, S-4

34. A vocalist incorporates strong elements of folk music and Malwa regional tunes into classical ragas. This concept application is most characteristic of which maestro?
(A) Pt. Kumar Gandharva
(B) Pt. Jasraj
(C) Ustad Faiyaz Khan
(D) Pt. C.R. Vyas

35. The widespread popularity of Ghazal and Dadra in the mid-20th century was significantly caused by the evocative and expressive performances of:
(A) Gangubai Hangal
(B) Moghubai Kurdikar
(C) Begham Akhtar
(D) Kesar Bai Kerkar

36. Identify the correct pair of female vocalist and her Guru.
(A) Gangubai Hangal - Ustad Bade Gulam Ali Khan
(B) Girija Devi - Pt. Kumar Gandharva
(C) Shobha Gurtu - Pt. Jasraj

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(A) Tyagaraja
(B) Shyam Shastri
(C) Purandara Dasa
(D) Muthuswami Dikshitar

94. Who among the following composed the famous "Pancharatna Kritis"?
(A) Purandara Dasa
(B) Tyagaraja
(C) Shyam Shastri
(D) Swathi Tirunal

95. A musicologist analyzes a kriti that heavily incorporates complex tala structures and rhythmic intricacies. This compositional hallmark in the Carnatic Trinity is most closely associated with:
(A) Tyagaraja
(B) Muthuswami Dikshitar
(C) Purandara Dasa
(D) Shyam Shastri

96. "Guruguha" is the signature (mudra) used by which legendary Carnatic composer?
(A) Tyagaraja
(B) Purandara Dasa
(C) Muthuswami Dikshitar
(D) Swathi Tirunal

97. Identify the correct statement regarding Swathi Tirunal.
(A) Ruler of Travancore who composed the Navaratri Kritis.
(B) Famous instrumentalist who invented the modern Veena.
(C) Musical composer known as a member of the Carnatic Trinity.
(D) Historical artist who never composed in Hindustani ragas.

98. An artist wishes to study Western classical music from the Baroque era. Whose works should they predominantly study?
(A) Ludwig van Beethoven
(B) Johann Sebastian Bach
(C) Wolfgang Amadeus Mozart
(D) Yehudi Menuhin

99. Identify the incorrect pair regarding Western musicians.
(A) J.S. Bach - Baroque Era
(B) Yehudi Menuhin - Famous classical singer
(C) Beethoven - Transition between Classical and Romantic Eras
(D) Mozart - Classical Era

100. Which of the following is the most appropriate description of Yehudi Menuhin's connection to Indian music?
(A) Western violinist who popularized Indian music with Ravi Shankar.
(B) Western artist who learned Sarod under Ustad Ali Akbar Khan.
(C) Composer who noted the foundations of the Carnatic melakarta.
(D) First foreign Westerner to be awarded the Indian Bharat Ratna.

101. Who is considered a central figure of the First Viennese School alongside Haydn, known for his prodigious talent and prolific output during the Classical era?
(A) Wolfgang Amadeus Mozart
(B) J.S. Bach
(C) Yehudi Menuhin
(D) Purandara Dasa

102. Identify the incorrect pair of musician and their era/tradition.
(A) Beethoven - Western Classical/Romantic
(B) Tyagaraja - Carnatic Music
(C) J.S. Bach - Western Baroque
(D) Pt. Bhimsen Joshi - Hindustani Instrumental

103. Given below are two statements, one labelled as Assertion (A) and the other labelled as Reason (R).
Assertion (A): Beethoven's later compositions became increasingly complex and profound.
Reason (R): He began to lose his hearing, which isolated him and forced him to compose entirely from his internal musical imagination.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

104. Which of the following compositions is NOT associated with J.S. Bach?
(A) The Well-Tempered Clavier

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(B) Brandenburg Concertos
(C) Mass in B Minor
(D) Symphony No. 9 (Choral)

105. Given below are two statements:
Statement I: Mozart was a child prodigy who began composing at a very young age.
Statement II: He lived a short life and composed over 600 musical works.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

106. Consider the following statements about Ludwig van Beethoven:
I. He was a crucial figure in the transition between the Classical and Romantic eras.
II. He composed 9 symphonies.
III. He strictly composed only vocal music.
IV. His "Moonlight Sonata" is a highly famous piano piece.
Which of the above statements are correct?
(A) I, II and IV
(B) I, II and III
(C) II, III and IV
(D) I, III and IV

107. Identify the correct statement regarding Yehudi Menuhin.
(A) Renowned Western classical violinist of the 20th century.
(B) Prominent composer belonging to the Western Baroque era.
(C) Virtuoso musician who played the Indian Sarod exclusively.
(D) Historical figure who composed the "Pancharatna Kritis".

108. Match List I with List II:
List I: (Western Musician)
P. Bach
Q. Mozart
R. Beethoven
S. Yehudi Menuhin
List II: (Key Association)
1. "West Meets East" album
2. Deafness in later life
3. Master of counterpoint (Fugue)
4. Child prodigy of the Classical era
(A) P-3, Q-4, R-2, S-1
(B) P-4, Q-3, R-1, S-2
(C) P-1, Q-2, R-3, S-4
(D) P-3, Q-2, R-4, S-1

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109. If a musician applies the technique of heavily structured counterpoint and polyphony, they are most likely utilizing a concept popularized by:
(A) Swathi Tirunal
(B) Pt. Ravi Shankar
(C) J.S. Bach
(D) M.S. Subbulakshmi

110. The collaboration between Yehudi Menuhin and Pt. Ravi Shankar caused a significant effect on:
(A) Global appreciation of Indian and Western classical fusion.
(B) Direct creation and invention of the modern Mohan Veena.
(C) Gradual decline of pure Hindustani music throughout India.
(D) Large-scale restructuring of the Carnatic melakarta system.

111. Identify the correct pair regarding Bharat Ratna recipients and their years of award.
(A) Pt. Ravi Shankar - 2008
(B) Ustad Bismillah Khan - 1990
(C) Lata Mangeshkar - 1995
(D) M.S. Subbulakshmi - 1998

112. Consider the following statements about Lata Mangeshkar:
I. She was awarded the Bharat Ratna in 2001.
II. She was primarily known as a playback singer.
III. She was known as the 'Nightingale of India'.
IV. She never recorded any classical or semi-classical pieces.
V. She collaborated extensively with Western classical orchestras exclusively.
Which of the above statements are correct?
(A) I, II and III
(B) I, II, III and IV
(C) II, III and V
(D) I, III and V

113. Which of the following best describes Pt. Bhimsen Joshi's contribution to Indian classical music?
(A) Historical figure known as the primary inventor of the Santoor.
(B) Western classical figure who composed the "Brandenburg Concertos".
(C) Vocalist who exclusively sang Dhrupad in the Gwalior tradition.
(D) Kirana Gharana exponent who popularized Khayal globally.

114. Which of the following musicians is NOT correctly matched with their primary domain?
(A) M.S. Subbulakshmi - Carnatic Vocal
(B) Pt. Ravi Shankar - Hindustani Sitar
(C) Ustad Bismillah Khan - Hindustani Shehnai
(D) Lata Mangeshkar - Pure Carnatic Veena

115. What term is used to describe the melodic and devotional lyrics composed by Purandara Dasa that laid the foundation for Carnatic music?
(A) Devaranamas
(B) Khayal
(C) Tarana
(D) Fugue

116. Identify the incorrect statement regarding Tyagaraja.
(A) He used the mudra "Tyagaraja" in his compositions.
(B) He was a court musician who constantly sought royal patronage.
(C) He composed predominantly in Telugu.
(D) He was an ardent devotee of Lord Rama.

117. Given below are two statements:
Statement I: Shyam Shastri's compositions are known for their complex rhythmic structures (laya intricacies).
Statement II: He composed highly popular Swarajatis.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

118. A student wishes to learn slow, majestic, and grammatically intricate compositions in Sanskrit that reflect a deep meditative mood. Whose kritis would be most appropriate?
(A) Muthuswami Dikshitar
(B) Purandara Dasa
(C) Lata Mangeshkar
(D) Brij Bhooshan Kabra

119. Who among the Carnatic composers was famously influenced by Western bands in Fort St. George and composed "Nottuswara Sahityas" (Western-style melodies with Sanskrit lyrics)?
(A) Muthuswami Dikshitar
(B) Tyagaraja
(C) Shyam Shastri
(D) Purandara Dasa

120. A researcher studying the patronage of arts in the 19th century Kerala would prominently feature the case of:
(A) Swathi Tirunal
(B) Swami Haridas
(C) Sadarang
(D) Vishnu Narayan Bhatkhande

121. The term "Maihar Gharana" is defined as a musical lineage established by which legendary guru, whose disciples included Ravi Shankar and Ali Akbar Khan?
(A) Ustad Allauddin Khan
(B) Ustad Faiyaz Khan
(C) Swami Haridas
(D) Pt. Omkarnath Thakur

122. Identify the correct statement regarding Pt. Ravi Shankar.
(A) He was awarded the Bharat Ratna in 1999.
(B) He primarily played the Sarod.
(C) He refused to perform in the West.
(D) He belonged to the Imdadkhani Gharana.

123. A Sitarist incorporates strong lower octave (Kharaj) techniques and Alap reminiscent of the Dhrupad style. This concept application is a hallmark of the teachings of:
(A) Ustad Allauddin Khan (Maihar Gharana)
(B) Pt. Vishnu Digambar Paluskar
(C) Ustad Nisaar Hussain Khan
(D) Pt. Kishan Maharaj

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182. Identify the correct statement regarding Pt. Bhimsen Joshi.
(A) He was a legend of the Kirana Gharana.
(B) He exclusively performed instrumental jugalbandis.
(C) He was the founder of the Gandharva Mahavidyalaya.
(D) He received the Bharat Ratna in 2008.

183. Match List I with List II:
List I: (Bharat Ratna Recipient)
P. M.S. Subbulakshmi
Q. Pt. Ravi Shankar
R. Ustad Bismillah Khan
S. Pt. Bhimsen Joshi
List II: (Year of Award)
1. 1998
2. 1999
3. 2001
4. 2008
(A) P-1, Q-2, R-3, S-4
(B) P-2, Q-1, R-4, S-3
(C) P-1, Q-3, R-2, S-4
(D) P-3, Q-4, R-1, S-2

184. A student observing a masterful Sitar performance marked by complex layakari, sweeping meends, and global appeal is likely studying the aesthetic legacy of which Bharat Ratna awardee?
(A) Pt. Ravi Shankar
(B) Pt. Bhimsen Joshi
(C) Ustad Bismillah Khan
(D) M.S. Subbulakshmi

185. The immense popularity of Carnatic classical music outside South India was significantly caused by the devotional and emotionally resonant performances of:
(A) Lata Mangeshkar
(B) M.S. Subbulakshmi
(C) Shobha Gurtu
(D) Girija Devi

186. Identify the correct pair regarding Carnatic composers.
(A) Purandara Dasa - Pitamaha of Carnatic music
(B) Tyagaraja - Composer of Navavarna Kritis exclusively
(C) Muthuswami Dikshitar - Composed only in Telugu
(D) Swathi Tirunal - Lived in the 12th century

187. Consider the following statements about Tyagaraja:
I. He was one of the Carnatic Trinity.
II. He composed the Pancharatna Kritis.
III. He popularized the Utsava Sampradaya Kritis.
IV. He was an ardent devotee of Lord Shiva.
V. His compositions are characterized by sangatis (melodic variations).
Which of the above statements are correct?
(A) I, II, III and V
(B) I, II, III and IV
(C) II, III, IV and V
(D) I, III, IV and V

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188. Which is the most appropriate description of Muthuswami Dikshitar's compositional style?
(A) Fast-paced, simple melodies primarily designed for beginners.
(B) Slow, structurally complex Sanskrit kritis with deep philosophy.
(C) Compositions that are exclusively folk songs in Tamil.
(D) Purely rhythmic pieces for the Mridangam without any lyrics.

189. Which of the following composers is NOT part of the Carnatic Trinity?
(A) Tyagaraja
(B) Shyam Shastri
(C) Muthuswami Dikshitar
(D) Swathi Tirunal

190. The term 'Melakarta' refers to the fundamental scale system in Carnatic music. Which Western composer's era coincides roughly with the formulation of similar highly structured theoretical models in Europe (e.g., the Well-Tempered system)?
(A) J.S. Bach
(B) Yehudi Menuhin
(C) Ravi Shankar
(D) Tyagaraja

191. Identify the incorrect statement regarding Shyam Shastri.
(A) He was the oldest of the Carnatic Trinity.
(B) He composed predominantly to the Goddess

3. Gwalior
4. Agra

(A) P-4, Q-1, R-2, S-3
(B) P-1, Q-4, R-3, S-2
(C) P-4, Q-2, R-1, S-3
(D) P-3, Q-1, R-2, S-4

134. A student wants to analyze the use of 'Nom-Tom' Alap in Khayal singing. They should apply concepts derived from the style of which maestro?
(A) Pt. Kumar Gandharva
(B) Smt. Gangubai Hangal
(C) Pt. Jasraj
(D) Ustad Faiyaz Khan

135. The establishment of music institutions by Paluskar and Bhatkhande in the early 20th century directly caused:
(A) The complete extinction of the Guru-Shishya parampara.
(B) The democratization of music education beyond traditional Gharanas.
(C) The ban of Dhrupad singing in India.
(D) The exclusive adoption of Western music in India.

136. Identify the correct pair.
(A) Omkarnath Thakur - Pranav Bharati
(B) Narayan Rao Vyas - Inventor of Vichitra Veena
(C) Vinayak Rao Patwardhan - Founder of Maihar Gharana
(D) C.R. Vyas - Ramrang

137. Consider the following regarding the Gwalior Gharana stalwarts:
I. Balkrishna Bua Ichalkaranjikar
II. Vishnu Digambar Paluskar
III. Vinayak Rao Patwardhan
IV. Narayan Rao Vyas
V. Krishna Rao Shankar Pandit
Which of the above are recognized as key propagators of the Gwalior style?
(A) I, II, III, and V
(B) I, II, III, IV, and V
(C) II, III, IV, and V
(D) I, III, IV, and V

138. The most appropriate hallmark of Ustad Bade Gulam Ali Khan's singing was:
(A) Strict and rigorous adherence to dry, unornamented grammar.
(B) Effortless blend of melody and emotion with voice flexibility.
(C) Performance of purely rhythmic syllables without any words.
(D) Highly aggressive and purely intellectual approach to raga.

139. Which of the following vocalists did NOT belong to the Gwalior tradition?
(A) Vinayak Rao Patwardhan
(B) Narayan Rao Vyas
(C) Krishna Rao Shankar Pandit
(D) Mallikarjun Mansoor

140. Which musical term conceptually defines the complex, rhythmic play (Layakari) that was a core competency of the Gwalior stalwarts like Krishna Rao Shankar Pandit?
(A) Ashtanga Gayaki
(B) Thumri Ang
(C) Rabindra Sangeet
(D) Chaiti

141. Identify the incorrect statement regarding Pt. C.R. Vyas.
(A) He was a highly respected vocalist and composer.
(B) He sang under the pen name 'Gunijaan'.
(C) He authored the 'Kramik Pustak Malika'.
(D) He composed several new ragas like Shiv-Abhogi.

142. Given below are two statements:
Statement I: Pt. Mallikarjun Mansoor was renowned for his vast repertoire of rare (aprachalit) ragas.
Statement II: He originally trained in the Gwalior style before adopting the Jaipur-Atrauli style.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

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II. He modifies the Sarod by not using sympathetic strings.
III. He belongs to the Senia Bangash gharana.
IV. He was a student of Swami Haridas.
V. His sons Amaan and Ayaan also play the Sarod.

Which of the above statements are correct?
(A) I, II, III and V
(B) I, III, and V
(C) I, II, IV and V
(D) II, III, IV and V

163. The most appropriate description of Anath Lal's career is:
(A) Shehnai player who popularized the instrument in North India.
(B) Historical figure known as the inventor of the Santoor.
(C) Foremost disciple of Pandit Vishnu Digambar Paluskar.
(D) Accompanist to Pandit Ravi Shankar on the classical Tabla.

164. Which of the following artists is NOT a Flautist?
(A) Panna Lal Ghosh
(B) Raghunath Seth
(C) Vijay Raghav Rao
(D) Asad Ali Khan

165. The term "Vichitra Veena" defines a fretless stringed instrument played with a slide. Who among the following was a renowned master and scholar of this instrument?
(A) Pt. Lal Mani Mishra
(B) Pt. Shiv Kumar Sharma
(C) Brij Bhooshan Kabra
(D) V.G. Jog

166. Identify the incorrect statement regarding Panna Lal Ghosh.
(A) He is credited with introducing the large, 7-hole bamboo flute to classical music.
(B) He frequently played the deep mandra saptak (lower octave) on the flute.
(C) He was heavily influenced by the vocal style of Ustad Abdul Kareem Khan.
(D) He exclusively played the Carnatic flute.

167. Given below are two statements:
Statement I: Raghunath Seth was an acclaimed flautist and a music director.
Statement II: He developed new fingering techniques to play complex classical ragas on the bansuri.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

168. A tabla student needs to master clear tone production (nikaas) and the lyrical rendering of Peshkar. They should aim to build competencies similar to the Farrukhabad style championed by:
(A) Ahmad Jaan Thirakwa
(B) Kudau Singh
(C) Paagal Das
(D) Bismillah Khan

169. Which Tabla maestro was widely famous for providing energetic and dynamic accompaniment, heavily associated with the Banaras Gharana?
(A) Kishan Maharaj
(B) Asad Ali Khan
(C) N. Rajam
(D) V.G. Jog

170. A historical case study on Pakhawaj accompaniment for Dhrupad in royal courts would necessarily involve the stylistic contributions of:
(A) Kudau Singh
(B) Ahmad Jaan Thirakwa
(C) Mehmood Dhaulpuri
(D) Anath Lal

171. The term 'Santoor' defines an instrument that was originally:
(A) A South Indian percussion instrument.
(B) A Kashmiri folk string instrument played with mallets.
(C) A Western wind instrument.
(D) An ancient Vedic drum.

172. Identify the correct statement regarding Pt. Shiv Kumar Sharma.
(A) Bringing the Kashmiri folk Santoor to

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never deviated from them.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

154. Which of the following NOT a raga created by Pt. Kumar Gandharva?
(A) Sanjgiri
(B) Madhusuradwani
(C) Lagan Gandhar
(D) Darbari Kanhada

155. Given below are two statements:
Statement I: Pt. Jasraj belonged to the Mewati Gharana.
Statement II: He frequently incorporated elements of Haveli Sangeet into his performances.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

156. Consider the following statements about Pt. Ramashraya Jha:
I. He was a distinguished musicologist and composer.
II. His pen name was 'Ramrang'.
III. He served as the Head of the Music Department at Allahabad University.
IV. He composed the 'Abhinav Geetanjali' series.
Which of the above statements are correct?
(A) I, II and III
(B) I, II and IV
(C) II, III and IV
(D) I, II, III and IV

157. Identify the correct statement regarding Pt. Balvant Rai Bhatt.
(A) Deeply influenced by the teaching and style of Pt. Omkarnath Thakur.
(B) Famous for his profound knowledge of Carnatic Kritis.
(C) Used the mudra 'Prem Piya' throughout his compositions.
(D) Invented the modern notation system for the Tabla drum.

158. Match List I with List II:
List I: (Instrumentalist)
P. Asad Ali Khan
Q. Abdul Halim Jaffer Khan
R. Ali Akbar Khan
S. Sharan Rani
List II: (Style/Instrument details)
1. Jafferkhani Baaj
2. Maihar Sarod
3. Khandarbani Veena
4. First prominent female Sarod player
(A) P-3, Q-1, R-2, S-4
(B) P-1, Q-3, R-4, S-2
(C) P-3, Q-2, R-1, S-4
(D) P-2, Q-1, R-3, S-4

159. An instrumentalist aims to adapt the highly complex and sustained vocal meends to a fretted string instrument. This concept was heavily explored and authored upon in "Bharatiya Sangeet Vadya" by:
(A) Pt. Lal Mani Mishra
(B) Pt. Ravi Shankar
(C) Anath Lal
(D) Brij Bhooshan Kabra

160. The invention of the Mohan Veena by Vishwa Mohan Bhatt caused which significant effect?
(A) Made the traditional Hawaiian guitar completely obsolete.
(B) Enabled rendition of classical nuances on a modified guitar.
(C) Replaced the Sitar in all Hindustani classical concerts.
(D) Introduced the piano into the Indian classical music world.

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161. Identify the correct pair of Flute maestros.
(A) Panna Lal Ghosh & Hari Prasad Chaurasia
(B) Anath Lal & Ali Akbar Khan
(C) Raghunath Seth & Kishan Maharaj
(D) Vijay Raghav Rao & Appa Jalgaonkar

162. Consider the following statements about Ustad Amjad Ali Khan:
I. He plays the Sarod.

143. If a vocalist flawlessly executes complex, interconnected taans and emphasizes open voice production characteristic of the Jaipur-Atrauli gharana, their competency aligns closely with:
(A) Girija Devi
(B) Shobha Gurtu
(C) Siddheswari Devi
(D) Kesar Bai Kerkar

144. Ustad Abdul Kareem Khan is best known for laying the robust foundation for which Gharana?
(A) Agra
(B) Patiala
(C) Banaras
(D) Kirana

145. In a case study documenting the role of women in Indian classical music, which artist's transition from traditional theater (Natya Sangeet) to purely classical concert singing is highly significant?
(A) Sharan Rani
(B) Heerabai Barodekar
(C) N. Rajam
(D) Savita Devi

146. The term 'Thumri' represents a semi-classical genre. Which artist is famously known for blending Khayal techniques into Thumri, earning the title 'Thumri Queen'?
(A) Gangubai Hangal
(B) Kishori Amonkar
(C) Moghubai Kurdikar
(D) Girija Devi

147. Identify the correct statement regarding Gangubai Hangal.
(A) Possessed a powerful, androgynous voice suited for Kirana Khayal.
(B) Famous for singing popular Ghazals and various film songs.
(C) Direct musical disciple of the Agra legend Ustad Faiyaz Khan.
(D) Professional musician who performed the classical Sitar.

148. When a vocalist applies intense emotional phrasing (bhava) that borders on romanticism while strictly maintaining the classical raga structure, this conceptual blend is prominently associated with:
(A) Kishori Amonkar
(B) Kudau Singh
(C) Paagal Das
(D) Brij Bhooshan Kabra

149. Identify the incorrect pair regarding Thumri/ Light Classical exponents.
(A) Begham Akhtar - Ghazal/Dadra
(B) Siddheswari Devi - Banaras Thumri
(C) Shobha Gurtu - Dhrupad
(D) Savita Devi - Purab Ang Thumri

150. Which is the most appropriate description of Shobha Gurtu?
(A) Leading light classical vocalist known for Thumri and Dadra.
(B) Foremost player of the Rudra Veena during the 20th century.
(C) Famous and highly acclaimed Hindustani classical violinists.
(D) Musicologist who composed the 10-Thaat classification system.

151. Suhasini Koretkar was primarily acclaimed for her expertise in which traditional form?
(A) Bhendi Bazaar Gharana Khayal and Semi-classical forms.
(B) Professional and dedicated Instrumental Sarod playing.
(C) Traditional and complex Carnatic Varnam composition.
(D) Historical and technical Western Baroque violin pieces.

152. Identify the incorrect pair of musician and their key text/composition.
(A) Pt. Jasraj - Chaturdandi Prakasika
(B) Pt. Omkarnath Thakur - Pranav Bharati
(C) Pt. Ramashraya Jha - Abhinav Geetanjali
(D) Pt. Vinayak Rao Patwardhan - Raga Vigyan

153. Given below are two statements, one labelled as Assertion (A) and the other labelled as Reason (R).
Assertion (A): Pt. Kumar Gandharva often sang folk-inspired tunes and unique ragas of his own creation.
Reason (R): He strictly adhered to the traditional Gwalior Gharana bandishes and

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Hindustani classical music.
(B) Learned the Santoor directly from Ustad Allauddin Khan.
(C) Played only light folk melodies and avoided pure raga forms.
(D) Credited with the invention of the Hindustani classical Tabla.

173. Applying classical techniques to the Santoor required modifying its tuning and playing style to simulate meend (glides). This successful application was achieved by:
(A) Bhajan Sopori and Shiv Kumar Sharma
(B) V.G. Jog and N. Rajam
(C) Kudau Singh and Paagal Das
(D) Appa Jalgaonkar and Mehmood Dhaulpuri

174. Identify the incorrect pair of Tabla players and their Gharanas.
(A) Ahmad Jaan Thirakwa - Farrukhabad
(B) Kishan Maharaj - Banaras
(C) Pt. Samta Prasad - Banaras
(D) Paagal Das - Punjab

175. Which is the most appropriate description of Appa Jalgaonkar's musical role?
(A) Harmonium accompanist who played with legendary vocalists.
(B) Leading Dhrupad singer and teacher during the 20th century.
(C) Historical innovator who invented the modern Sitar design.
(D) Renowned and highly acclaimed Western classical composer.

176. Mehmood Dhaulpuri was widely respected as a master of which instrument?
(A) Harmonium
(B) Sarod
(C) Flute
(D) Tabla

177. Identify the incorrect pair regarding violinists and their primary domain.
(A) V.G. Jog - Hindustani Classical
(B) N. Rajam - Hindustani Classical (Gayaki Ang)
(C) M.S. Gopal Krishnan - Both Carnatic and Hindustani
(D) Brij Bhooshan Kabra - Carnatic Violin

178. Given below are two statements, one labelled as Assertion (A) and the other labelled as Reason (R).
Assertion (A): Dr. N. Rajam successfully mimics the continuous vocal glides (meends) of Khayal on the violin.
Reason (R): She uses a highly specialized bowing and fingering technique designed to eliminate abrupt stops between notes.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

179. Which of the following instruments is NOT traditionally played with a bow?
(A) Violin
(B) Sarangi
(C) Esraj
(D) Santoor

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180. Given below are two statements:
Statement I: M.S. Subbulakshmi was the first Indian musician to perform at the United Nations General Assembly.
Statement II: She was awarded the Bharat Ratna in 1998.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

181. Consider the following statements about Ustad Bismillah Khan:
I. He played the Shehnai.
II. He frequently performed at the Kashi Vishwanath Temple.
III. He received the Bharat Ratna in 2001.
IV. He performed at the Red Fort on the eve of India's independence in 1947.
Which of the above statements are correct?
(A) I, II and III
(B) I, III and IV
(C) II, III and IV
(D) I, II, III and IV

(A) Kumar Gandharva - Gwalior (rebelled/ innovated)
(B) Bade Gulam Ali Khan - Agra
(C) Jasraj - Mewati
(D) Kishori Amonkar - Jaipur-Atrauli

203. Given below are two statements, one labelled as Assertion (A) and the other labelled as Reason (R).
Assertion (A): Pt. Omkarnath Thakur's singing was highly charged with emotion and dramatic expression.
Reason (R): He strictly adhered to the dry, mechanical reproduction of notation as taught by Bhatkhande.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

204. Which of the following female vocalists is NOT associated with the Jaipur-Atrauli Gharana?
(A) Kesar Bai Kerkar
(B) Moghubai Kurdikar
(C) Kishori Amonkar
(D) Gangubai Hangal

205. Given below are two statements:
Statement I: Pt. C.R. Vyas learned from multiple Gharanas, blending them into a cohesive style.
Statement II: He frequently composed bandishes under the name 'Gunijaan'.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

206. Consider the following statements about Pt. Vinayak Rao Patwardhan:
I. He was a disciple of Pt. Vishnu Digambar Paluskar.
II. He belonged to the Gwalior Gharana.
III. He played a significant role as an actor-singer in Marathi theatre.
IV. He authored the multi-volume "Raga Vigyan".
Which of the above statements are correct?
(A) I, II and IV
(B) I, II, III and IV
(C) II, III and IV
(D) I, III and IV

207. Identify the correct statement regarding Pt. Narayan Rao Vyas.
(A) Prolific Gwalior recording artist during his career.
(B) Prominent member of the elite Kirana Gharana tradition.
(C) Dedicated musician who invented the modern Surbahar.
(D) Performer who never accepted the teachings of Paluskar.

208. Match List I with List II:
List I: (Book/Treatise)
P. Kramik Pustak Malika
Q. Pranav Bharati
R. Bharatiya Sangeet Vadya
S. Abhinav Geetanjali
List II: (Author)
1. Lal Mani Mishra
2. Ramashraya Jha
3. Omkarnath Thakur
4. Vishnu Narayan Bhatkhande
(A) P-4, Q-3, R-1, S-2
(B) P-4, Q-1, R-3, S-2
(C) P-3, Q-4, R-1, S-2
(D) P-1, Q-2, R-4, S-3

209. To accurately render a traditional 'Ashtanga Gayaki' (eight-fold singing style), a vocalist should conceptually apply the historical techniques preserved by:
(A) Shobha Gurtu
(B) Bismillah Khan
(C) Krishna Rao Shankar Pandit
(D) Bhajan Sopori

210. The immense emphasis on 'Sur' (pitch perfection) in the Kirana Gharana caused a sweeping change in aesthetic preferences across India. This effect is most prominently visible in the legacy of:
(A) Ustad Abdul Kareem Khan
(B) Swami Haridas
(C) Kudau Singh

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Kamakshi.
(C) He used the mudra 'Shyama Krishna'.
(D) He composed thousands of Kritis in Hindi.

192. Given below are two statements:
Statement I: Swathi Tirunal promoted cross-cultural musical exchanges by inviting Hindustani musicians to his court.
Statement II: He composed Hindustani bhajans, dhrupads, and khayals alongside Carnatic kritis.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

193. A violinist wants to play a complex polyphonic piece written for unaccompanied violin that involves intricate counterpoint. To demonstrate this competency, they would most likely choose a piece by:
(A) Yehudi Menuhin
(B) Mozart
(C) J.S. Bach
(D) V.G. Jog

194. Which legendary composer suffered from profound deafness in his later life yet composed some of his greatest masterworks, including the Ninth Symphony?
(A) Ludwig van Beethoven
(B) Wolfgang Amadeus Mozart
(C) J.S. Bach
(D) Yehudi Menuhin

195. A musicologist compares the child prodigy phenomena in Western and Indian music. For the Western classical era, the ultimate case study of a child prodigy composer is:
(A) Mozart
(B) Beethoven
(C) J.S. Bach
(D) Tyagaraja

196. The term "Baroque music" is most accurately defined in the context of which of these composers?
(A) J.S. Bach
(B) Mozart
(C) Beethoven
(D) Yehudi Menuhin

197. Identify the correct statement regarding Beethoven's output.
(A) He was a bridge between the Classical and Romantic periods.
(B) He only composed music for the church.
(C) He did not compose any symphonies.
(D) He was an Indian classical violinist.

198. Applying Western harmony and orchestration to an Indian raga was famously attempted in the "Sitar Concerto" commissioned by the London Symphony Orchestra and composed by:
(A) Pt. Ravi Shankar
(B) Yehudi Menuhin
(C) Ali Akbar Khan
(D) Mozart

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199. Identify the incorrect pair regarding musical instruments and prominent musicians.
(A) Santoor - Bhajan Sopori
(B) Sarod - Ali Akbar Khan
(C) Shehnai - Anath Lal
(D) Vichitra Veena - Appa Jalgaonkar

200. Which of the following is the most appropriate hallmark of Lata Mangeshkar's musical voice?
(A) Heavy and deep tone suited primarily for Dhrupad singing.
(B) Precise voice that became the standard for playback singing.
(C) Aggressive, rhythmic vocal style used strictly for Tarana.
(D) Style completely devoid of Indian classical musical nuances.

201. 'Ramdhun' (Raghupati Raghav Raja Ram) was popularized across the nation through the musical efforts of which prominent Hindustani classical evangelist?
(A) Vishnu Narayan Bhatkhande
(B) Vishnu Digambar Paluskar
(C) Omkarnath Thakur
(D) Faiyaz Khan

202. Identify the incorrect pair of musician and their Gharana.

124. Identify the incorrect pair regarding the Carnatic Trinity.
(A) Tyagaraja - Telugu compositions
(B) Muthuswami Dikshitar - Sanskrit compositions
(C) Tyagaraja - Pancharatna Kritis
(D) Shyam Shastri - Inventor of the Veena

125. The most appropriate reason for considering Purandara Dasa the 'Pitamaha' of Carnatic music is:
(A) He lived the longest among all musicians.
(B) He systematized the teaching methodology of Carnatic music.
(C) He invented all the melakarta ragas.
(D) He exclusively performed in royal courts.

126. Who is known to have brought the Gwalior Gayaki from North India to the state of Maharashtra?
(A) Pt. Balkrishna Bua Ichalkaranjikar
(B) Pt. C.R. Vyas
(C) Pt. Mallikarjun Mansoor
(D) Pt. Kumar Gandharva

127. Identify the incorrect pair of musician and their main contribution.
(A) Paluskar - Gandharva Mahavidyalaya
(B) Bhatkhande - Kramik Pustak Malika
(C) Tansen - Creation of Raga Darbari Kanhada
(D) Haridas - Invention of the Sitar

128. Given below are two statements, one labelled as Assertion (A) and the other labelled as Reason (R).
Assertion (A): Miyan Tansen was one of the Navaratnas in the court of Emperor Akbar.
Reason (R): He was unparalleled in the rendition of Dhrupad and created several immortal ragas.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

129. Which of the following ragas is NOT associated with the creations of Tansen?
(A) Miyan Ki Todi
(B) Miyan Ki Malhar
(C) Miyan Ki Sarang
(D) Bilaskhani Todi

130. Given below are two statements:
Statement I: Sadarang's actual name was Niyamat Khan.
Statement II: He was a Binakar (Veena player) in the court of Muhammad Shah Rangeela.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

131. Consider the following statements about Swami Haridas:
I. He was a saint-musician belonging to the Nimbarka Sampradaya.
II. He resided in Vrindavan and sang devotional Dhrupads.
III. He was the Guru of Miyan Tansen.
IV. He frequented the court of Akbar as a court musician.
Which of the above statements are correct?
(A) I, II and III
(B) I, II and IV
(C) II, III and IV
(D) I, III and IV

132. Identify the correct statement about Pt. Vishnu Digambar Paluskar's notation system.
(A) It relies entirely on Western staff notation.
(B) It does not use any symbols for rhythm.
(C) It was designed to make classical music accessible to the common masses without a Guru.
(D) It is still widely used today, particularly by the Gandharva Mahavidyalaya institutions.

133. Match List I with List II:
List I: (Vocalist)
P. Faiyaz Khan
Q. Bade Gulam Ali Khan
R. Nisaar Hussain Khan
S. Omkarnath Thakur
List II: (Gharana)
1. Patiala
2. Sahaswan

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(D) Tansen

211. Identify the correct pair of female vocalist and her primary genre.
(A) Sharan Rani - Dhrupad Vocal
(B) Lata Mangeshkar - Pure Khayal Concerts
(C) Begham Akhtar - Carnatic Kritis
(D) Siddheswari Devi - Thumri

212. Consider the following statements about Shobha Gurtu:
I. She was often referred to as the 'Thumri Queen'.
II. Her singing had strong influences of the Banaras and Patiala styles.
III. She exclusively sang Kannada folk songs.
IV. She was a master of Dadra, Hori, and Chaiti.
V. She rarely performed Ghazals.
Which of the above statements are correct?
(A) I, II and IV
(B) I, II, IV and V
(C) II, III and IV
(D) I, III and V

213. Which is the most appropriate characterization of Girija Devi's musical contribution?
(A) Elevating Purab Ang Thumri and bringing folk to the stage.
(B) Inventing the classical 10-Thaat classification system.
(C) First woman to play the Tabla on an international stage.
(D) Composing strictly and exclusively in Western staff notation.

214. Which of the following vocalists did NOT specialize in Thumri, Dadra, and Ghazal?
(A) Begham Akhtar
(B) Shobha Gurtu
(C) Girija Devi
(D) Gangubai Hangal

215. The term 'Sufiana Kalam' is closely associated with the musical heritage of which Santoor maestro?
(A) Shiv Kumar Sharma
(B) V.G. Jog
(C) Bhajan Sopori
(D) Appa Jalgaonkar

216. Identify the incorrect statement regarding Pt. Kishan Maharaj.
(A) He was a stalwart of the Banaras Gharana Tabla.
(B) He completely abandoned the traditional 'Baya' (bass drum) in his performances.
(C) He was known for his elegant and authoritative stage presence.
(D) He played with an open hand style typical of the Banaras baaj.

217. Given below are two statements:
Statement I: Paagal Das was a renowned Pakhawaj exponent.
Statement II: He was highly acclaimed for accompanying Dhrupad musicians and his mastery over complex parans.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

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218. A tabla student wishes to understand the intricate and rapid 'Rela' compositions typical of the Farrukhabad style. They should study the archives of:
(A) Ahmad Jaan Thirakwa
(B) Kudau Singh
(C) Bismillah Khan
(D) Asad Ali Khan

219. Identify the musician who was known as 'Aftab-e-Sarod' (Sun of the Sarod).
(A) Ali Akbar Khan
(B) Sharan Rani
(C) Amjad Ali Khan
(D) Allauddin Khan

220. A historical case study on the development of the Sitar baaj (playing style) that heavily incorporates 'Gayaki Ang' (vocal nuances) alongside intricate 'Tantrakari' (instrumental techniques) would highlight the 'Jafferkhani Baaj' of:
(A) Ali Akbar Khan
(B) Shiv Kumar Sharma
(C) Bhajan Sopori

(A) Pandit Balkrishna Bua Ichalkaranjikar and Pandit Vishnu Digambar Palushkar
(B) Pandit Vishnu Narayan Bhatkhand and Haridas
(C) Haridas and Sadarang
(D) Tansen and Pandit Vishnu Narayan Bhatkhand

Direction : Please read the following source carefully.

The secondary module in the academic evaluation of the contribution of composers and performers to Indian Music focuses on a distinguished cohort of traditional practitioners. In a specialized case study evaluating performative excellence and stylistic distinctiveness, researchers compiled a specific set of influential figures. The analytical framework places significant emphasis on evaluating the individual artistic paradigms of Ustaad Faiyaz Khan alongside Ustad Bade Gulam Ali Khan and Ustad nisaar Hussain Khan. This comparative analysis seeks to understand how these specific contributors shaped the interpretative dimensions of Indian Music during their respective eras. Concurrently, the academic review broadens its scope to include the profound musical contributions of several eminent Pandits who parallel this tradition. The researchers systematically document the structural performance methodologies advanced by Pandit Omkar Nath Thakur. To ensure a cohesive understanding of this performative epoch, the study further integrates the specialized contributions of Pandit Vinayak Rao Patwardhan and Pandit Naryan Rao Vyas. By grouping these specific maestros together, the academic scenario illustrates a concentrated investigative approach into how these six designated performers collectively elevated the interpretative boundaries and maintained the rigorous artistic integrity central to the broader historical continuum of Indian Music traditions.

Based on the above source, attempt the following five questions.

256. Which figure is evaluated alongside Ustad Bade Gulam Ali Khan and Ustad Nisaar Hussain Khan in the analytical framework?
(A) Pandit Omkar Nath Thakur
(B) Ustaad Faiyaz Khan
(C) Pandit Naryan Rao Vyas
(D) Pandit Vinayak Rao Patwardhan

257. What does the comparative analysis of these specific contributors seek to understand?
(A) Detailed geographical migration patterns
(B) Their exact chronological birth dates
(C) Their adoption of Western instruments
(D) How they shaped interpretative dimensions

258. Whose structural performance methodologies are systematically documented by the researchers?
(A) Pandit Omkar Nath Thakur
(B) Ustad Nisaar Hussain Khan
(C) Ustad Bade Gulam Ali Khan
(D) Ustaad Faiyaz Khan

259. Who is integrated into the study to ensure a cohesive understanding alongside Pandit Omkar Nath Thakur?
(A) Ancient luminaries Tansen and Haridas
(B) Ustaad Faiyaz Khan and Nisaar Hussain Khan
(C) Vinayak Rao Patwardhan and Naryan Rao Vyas
(D) Traditional figures Sadarang and Gopal Nayak

260. How many designated performers are mentioned as collectively elevating the interpretative boundaries in this concentrated investigative approach?
(A) Six
(B) Four
(C) Five
(D) Seven

Direction : Please read the following source carefully.

Within an ongoing academic project documenting the diverse contribution of composers and performers to Indian Music, researchers dedicated a specific chapter to analyzing a distinct cluster of influential artists. This case study was designed to evaluate the performative continuity maintained by prominent twentieth-century contributors. The scholarly examination initiated its focus on the rigorous stylistic preservation demonstrated by Pandit C.R. Vyas and Pandit Krishna Rao Shankar Pandit. As the theoretical analysis expanded to encompass a broader spectrum

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incorrect.
(D) Statement I is incorrect but Statement II is correct.

231. Consider the following statements about M.S. Subbulakshmi:
I. She was deeply associated with the rendition of the 'Venkateshwara Suprabhatam'.
II. She played the leading role in the film 'Meera' (1945).
III. She strictly sang only Hindustani classical music.
IV. She was the first musician awarded the Bharat Ratna.
Which of the above statements are correct?
(A) I, II and IV
(B) I, II, III and IV
(C) II, III and IV
(D) I, III and IV

232. Identify the correct statement regarding Pt. Ravi Shankar's global impact.
(A) Popularized the Sitar through collaboration with George Harrison.
(B) Convince Western orchestras to abandon their traditional instruments.
(C) Refused to perform traditional ragas in any country outside India.
(D) Primarily a Tabla player who toured with Ustad Allauddin Khan.

233. Match List I with List II:
List I: (Musician)
P. Lata Mangeshkar
Q. Ustad Bismillah Khan
R. Pt. Bhimsen Joshi
S. M.S. Subbulakshmi
List II: (Distinctive Feature/Contribution)
1. Sawai Gandharva Festival
2. Shehnai at Red Fort (1947)
3. Sang at UN General Assembly (1966)
4. Playback singer for thousands of Indian films
(A) P-4, Q-2, R-1, S-3
(B) P-4, Q-1, R-2, S-3
(C) P-2, Q-4, R-3, S-1
(D) P-3, Q-2, R-1, S-4

234. If a musician seamlessly integrates complex rhythm (laya) with devotional intensity while maintaining a powerful, unbroken vocal projection in the high octave (Taar Saptak), they are demonstrating a competency most famously associated with:
(A) Pt. Bhimsen Joshi
(B) V.G. Jog
(C) Brij Bhooshan Kabra
(D) Panna Lal Ghosh

235. The widespread national integration of India post-independence was culturally aided by performances broadcasted on All India Radio. Which Shehnai maestro's morning broadcasts became a cultural staple of this era?
(A) Ustad Bismillah Khan
(B) Anath Lal
(C) Ali Akbar Khan
(D) Amjad Ali Khan

236. Identify the correct pair of Carnatic composer and their commonly used language.
(A) Tyagaraja - Telugu
(B) Muthuswami Dikshitar - Tamil exclusively
(C) Purandara Dasa - Malayalam
(D) Swathi Tirunal - Kannada exclusively

237. Consider the following statements about Swathi Tirunal:
I. He was a Maharaja of Travancore.
II. He composed Varnams, Kritis, Padams, and Tillanas.
III. He is credited with the 'Navaratri Kritis'.
IV. He composed heavily in Sanskrit, Malayalam, and even Hindi.
V. He was a prominent contemporary of Tansen.
Which of the above statements are correct?
(A) I, II, III and IV
(B) I, II, IV and V
(C) II, III, IV and V
(D) I, III, IV and V

238. Which is the most appropriate description of Purandara Dasa's pedagogical contribution?
(A) Systematized pedagogical lessons into foundational exercises.
(B) Credited with inventing the 72 Melakarta scale system.
(C) Artist who introduced the Western staff notation to India.
(D) Prolific figure who composed the first Khayal bandishes.

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the celebrated mastery of Hari Prasad Chaurasia. The second section of the module shifts the academic lens strictly to rhythmic complexity and percussive brilliance. Here, the curriculum mandates a comparative analysis of legendary rhythmic practitioners. Scholars systematically documented the performative precision of Ahmad Jaan Thirakava and Pt. Samta Prasad. The study further expanded to encompass the formidable structural rhythms established by Kishan Maharaj. To finalize this rigorous academic evaluation, the researchers analyzed the distinct traditional percussive methodologies preserved by Kudau Singh and Paagal Das.

Based on the above source, attempt the following five questions.

281. The first analytical section of this academic module exclusively evaluates artists associated with what domain?
(A) Profound melodic instrumentation
(B) Intricate rhythmic complexity
(C) Structured choral pedagogy
(D) Modern electronic synthesizers

282. Whose structural innovations were reviewed following the meticulous examination of Anath Lal?
(A) Vijay Raghav Rao
(B) Panna Lal Ghosh
(C) Ragunath Seth
(D) Hari Prasad Chaurasia

283. The aesthetic interpretations of which two artists were integrated prior to culminating with the analysis of Hari Prasad Chaurasia?
(A) Anath Lal and Panna Lal Ghosh
(B) Vijay Raghav Rao and Ragunath Seth
(C) Ahmad Jaan Thirakava and Pt. Samta Prasad
(D) Kudau Singh and Paagal Das

284. The second section of the academic module shifts its lens strictly to focus on what aspect of performance?
(A) Rhythmic and percussive brilliance
(B) Traditional theatrical stage direction
(C) Innovative global fusion harmonization
(D) Descriptive lyrical poetry composition

285. Whose distinct traditional percussive methodologies were analyzed to finalize this rigorous academic evaluation?
(A) Ahmad Jaan Thirakava and Pt. Samta Prasad
(B) Panna Lal Ghosh and Anath Lal
(C) Kudau Singh and Paagal Das
(D) Kishan Maharaj and Hari Prasad Chaurasia

Direction : Please read the following source carefully.

The continuing academic evaluation of the contribution of composers and performers to Indian Music necessitated a specialized inquiry into a diverse array of instrumental exponents. This module was designed as a case study to analyze practitioners who introduced unique tonal qualities and adapted distinct instruments into the classical repertoire. The scholarly review initiates with the pioneering adaptive techniques of Brij Bhooshan Kabra, drawing a direct comparative analysis with the innovative acoustic designs of Vishwa Mohan Bhatt. The curriculum then mandates a thorough examination of artists who transformed specific melodic instruments into primary solo vehicles. Consequently, the research extensively highlights the unparalleled structural contributions of Shiv Kumar Sharma alongside the immense performative legacy of Bhajan Sopori. Transitioning to bowed instrumentation, the academic framework systematically integrates the technical mastery demonstrated by M.S. Gopal Krishnan, V.G. Jog, and N. Rajam, analyzing their shared dedication to lyrical precision. To complete this comprehensive syllabus segment, researchers evaluated the vital supportive and solo frameworks provided by key instrumentalists, specifically documenting the enduring musical contributions of Appa Jalgaonkar and Mehmood Dhaulpuri within the classical paradigm.

Based on the above source, attempt the following five questions.

286. The scholarly review initiates with an examination of the pioneering adaptive techniques of which artist?
(A) Maestro Vishwa Mohan Bhatt
(B) Pandit Shiv Kumar Sharma
(C) The artist Bhajan Sopori
(D) Brij Bhooshan Kabra

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(C) A is true but R is false.
(D) A is false but R is true.

249. Which of the following instruments is a prominent wind instrument introduced into classical music by Ustad Bismillah Khan?
(A) Bansuri
(B) Nadaswaram
(C) Harmonium
(D) Shehnai

250. Given below are two statements:
Statement I: The Bharat Ratna is India's highest civilian award, and M.S. Subbulakshmi was its first musical recipient.
Statement II: Lata Mangeshkar and Ustad Bismillah Khan were awarded the Bharat Ratna in the same year, 2001.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

Direction : Please read the following source carefully.

In designing an academic curriculum aimed at exploring the foundational contribution of composers and performers to Indian Music, university scholars established a chronological and thematic framework based on a specific syllabus compilation. The research committee's initial module focused on the earliest recognized luminaries whose contributions formed the bedrock of performance traditions. This primary list of essential contributors deliberately included Tansen, Haridas, Gopal Nayak, and Sadarang, positioning them as the foremost historical figures for case-study analysis. Following the examination of these early stalwarts, the academic scenario shifted towards the transition periods of musical systematization and institutionalization. For this analytical phase, the curriculum integrated the profound contributions of Pandit Balkrishna Bua Ichalkaranjikar. Furthermore, to study the formalized documentation and educational propagation of the musical arts, scholars heavily emphasized the monumental frameworks established by Pandit Vishnu Digambar Palushkar and Pandit Vishnu Narayan Bhatkhand. The deliberate inclusion of these specific individuals in the introductory syllabus module highlights a scholarly intent to bridge the ancient performative practices of Haridas and Sadarang with the systematic methodologies developed by Palushkar and Bhatkhand, thereby providing students with a comprehensive understanding of the structural evolution within the broader domain of Indian Music.

Based on the above source, attempt the following five questions.

251. Which figures are positioned as the earliest recognized luminaries in the curriculum?
(A) Pandit Vishnu Digambar Palushkar and Pandit Vishnu Narayan Bhatkhand
(B) Tansen, Haridas, Gopal Nayak, Sadarang
(C) Tansen and Pandit Balkrishna Bua Ichalkaranjikar
(D) Haridas and Pandit Vishnu Digambar Palushkar

252. Who is integrated into the transition periods of musical systematization in the academic scenario?
(A) Balkrishna Bua Ichalkaranjikar
(B) The historical figure Sadarang
(C) The ancient luminary Gopal Nayak
(D) The early court musician Tansen

253. Whose frameworks are heavily emphasized for the formalized documentation and educational propagation of the musical arts?
(A) Ancient figures like Haridas and Sadarang
(B) Court musicians Tansen and Gopal Nayak
(C) Palushkar and Vishnu Narayan Bhatkhand
(D) Pandit Ichalkaranjikar and Sadarang

254. The scholarly intent of the introductory syllabus module is to bridge ancient performative practices with what specific development?
(A) Modern digital recording
(B) Global fusion styles
(C) Purely vocal techniques
(D) Systematic methodologies

255. Which ancient performative practitioners are explicitly mentioned as being bridged with modern systematizers?

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(D) Abdul Halim Jaffer Khan

221. The term 'Maihar Band' refers to an orchestral ensemble created by the Guru of which famous musician?
(A) M.S. Subbulakshmi
(B) Lata Mangeshkar
(C) Bismillah Khan
(D) Pt. Ravi Shankar

222. Identify the correct statement regarding Sharan Rani.
(A) Celebrated Sarod player who donated rare instruments.
(B) Leading Dhrupad vocalist of the Dagarbani tradition.
(C) Historical innovator who invented the modern Harmonium.
(D) First female musician to ever receive the Bharat Ratna.

223. Applying the concept of 'Jugalbandi' (duet) between two different instruments became extremely popular in the 20th century. A highly famous historical Jugalbandi pair was Sitar and Sarod, famously performed by:
(A) Ravi Shankar and Ali Akbar Khan
(B) Shiv Kumar Sharma and Hari Prasad Chaurasia
(C) Bismillah Khan and V.G. Jog
(D) All of the above formed famous pairs.

224. Identify the incorrect pair regarding instrument innovators/adaptors.
(A) M.S. Gopal Krishnan - Sarangi
(B) Vishwa Mohan Bhatt - Mohan Veena
(C) Brij Bhooshan Kabra - Classical Guitar
(D) Shiv Kumar Sharma - Santoor

225. Which is the most appropriate description of Pt. Samta Prasad's legacy?
(A) Prominent Sitarist from the elite Etawah Gharana lineage.
(B) Tabla maestro of Banaras Gharana known for cinematic work.
(C) Musicologist who created the classic 10 Thaat system.
(D) Historical figure who was a musical contemporary of Tansen.

226. Which of the following female musicians was known as 'Gaan Saraswati'?
(A) Kishori Amonkar
(B) Lata Mangeshkar
(C) M.S. Subbulakshmi
(D) Kesar Bai Kerkar

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227. Identify the incorrect pair of musician and their key attribute.
(A) Kesar Bai Kerkar - Powerful, sweeping taans (Jaipur-Atrauli)
(B) Gangubai Hangal - Resonant voice quality (Kirana)
(C) Heerabai Barodekar - Melodious, popularizing classical concerts for women
(D) Savita Devi - Aggressive Dhrupad singing

228. Given below are two statements, one labelled as Assertion (A) and the other labelled as Reason (R).
Assertion (A): Kishori Amonkar often took immense liberties with the traditional structure of ragas to enhance emotional expression.
Reason (R): She believed that 'Bhava' (emotion) was superior to rigid, mechanical grammar in music.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

229. Which of the following musicians is NOT a recipient of the Bharat Ratna?
(A) Ustad Bismillah Khan
(B) Pt. Bhimsen Joshi
(C) Pt. Mallikarjun Mansoor
(D) Lata Mangeshkar

230. Given below are two statements:
Statement I: Pt. Bhimsen Joshi was famous for his rendition of 'Abhangs' alongside his classical Khayal performances.
Statement II: He was the founder of the Sawai Gandharva Music Festival in Pune.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is

of performative mastery, the curriculum integrated the profound artistic outputs of Pandit Mallikarjun Mansoor. A critical aspect of this academic module involved a comparative review of highly venerated female contributors whose musical authority remains undisputed. Consequently, the research systematically highlights the immense performative legacy of Smt Gangubai Hangal and Kesar Bai Kerkar. To provide a comprehensive overview of this specific artistic epoch, the study incorporates the aesthetic innovations established by Abdul Kareem Khan, seamlessly connecting his contributions with the documented performative techniques of Heerabai Barodekar. This structured academic grouping serves to demonstrate the multifaceted dimensions of artistic expression and the shared dedication to musical excellence among these specific practitioners within the syllabus framework.

Based on the above source, attempt the following five questions.

261. Who is noted alongside Pandit C.R. Vyas for demonstrating rigorous stylistic preservation?
(A) The maestro Abdul Kareem Khan
(B) Pandit Mallikarjun Mansoor
(C) Smt Gangubai Hangal of Kirana
(D) Krishna Rao Shankar Pandit

262. Whose profound artistic outputs were integrated as the theoretical analysis expanded to encompass a broader spectrum?
(A) Vocalist Heerabai Barodekar
(B) Pandit Mallikarjun Mansoor
(C) Legend Kesar Bai Kerkar
(D) Maestro Abdul Kareem Khan

263. Which two female contributors are systematically highlighted for their immense performative legacy?
(A) Smt Gangubai Hangal and Heerabai Barodekar
(B) Kesar Bai Kerkar and Heerabai Barodekar
(C) Smt Gangubai Hangal and Kesar Bai Kerkar
(D) Smt Gangubai Hangal and Abdul Kareem Khan

264. Whose aesthetic innovations are seamlessly connected with the documented performative techniques of Heerabai Barodekar?
(A) Pandit C.R. Vyas
(B) Pandit Krishna Rao Shankar Pandit
(C) Pandit Mallikarjun Mansoor
(D) Abdul Kareem Khan

265. The designated case study specifically focuses on evaluating what aspect maintained by these prominent contributors?
(A) Performative continuity
(B) Geographical synthesis
(C) Instrumental mechanics
(D) Literary translation

Direction : Please read the following source carefully.

An advanced seminar on the contribution of composers and performers to Indian Music necessitated a targeted analysis of a highly specialized group of vocal artists. The academic committee formulated a unique case study centered around performers known for their profound emotional depth and distinct stylistic interpretations. The syllabus module commenced with an examination of the artistic frameworks established by Suhasini Koretkar and the foundational performance metrics of Bade Ramdas. Progressing into an evaluation of legendary interpretative prowess, the researchers meticulously documented the immense contributions of Siddheswari Devi. A central thematic element of this academic investigation was the comparative assessment of performative expressiveness, which prominently featured the celebrated artistry of Begham Akhtar and Shobha Gurtu. To ensure an exhaustive understanding of this specific performative domain, the scholars further integrated the stylistic paradigms defined by Girija Devi. Finally, the curriculum recognized the significant musical outputs of Savita Devi, concluding this specific analytical cluster. By exclusively focusing on this curated list of seven luminaries, the academic inquiry highlights a cohesive continuum of artistic expression, demonstrating how these specific performers collectively enriched the structural and emotional vocabulary of Indian Music.

Based on the above source, attempt the following five questions.

266. Which two artists commence the syllabus module examined by the academic committee?
(A) Siddheswari Devi and Begham Akhtar

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(B) Suhasini Koretkar and Bade Ramdas
(C) Shobha Gurtu and Girija Devi
(D) Savita Devi and Suhasini Koretkar

267. Whose legendary interpretative prowess was meticulously documented following the foundational metrics of Bade Ramdas?
(A) Artist Savita Devi
(B) Siddheswari Devi
(C) Vocalist Shobha Gurtu
(D) The famous Begham Akhtar

268. Which two performers are prominently featured in the comparative assessment of performative expressiveness?
(A) Begham Akhtar and Shobha Gurtu
(B) Girija Devi and Savita Devi
(C) Suhasini Koretkar and Bade Ramdas
(D) Siddheswari Devi and Girija Devi

269. Whose stylistic paradigms were integrated by scholars to ensure an exhaustive understanding of this performative domain?
(A) Suhasini Koretkar
(B) Bade Ramdas
(C) Girija Devi
(D) Savita Devi

270. Whose significant musical outputs conclude this specific analytical cluster of seven luminaries?
(A) Begham Akhtar
(B) Shobha Gurtu
(C) Girija Devi
(D) Savita Devi

Direction : Please read the following source carefully.

In compiling an exhaustive academic archive concerning the contribution of composers and performers to Indian Music, scholars devised a specialized module focusing on a distinct group of transformative artists. This specific case study was constructed to analyze the intricate balance between traditional adherence and innovative performative interpretation. The academic review begins by evaluating the profound stylistic legacy of Moghubai Kurdikar, subsequently drawing a direct analytical connection to the highly acclaimed musical contributions of Kishori Amonkar. Transitioning to the examination of distinct interpretative philosophies, the researchers prominently feature the unparalleled performance aesthetics developed by Pandit Kumar Gandharv. The curriculum further expands its critical lens to include the rigorous structural methodologies and vast performative repertoire of Pandit Jasraj. To fully encapsulate this artistic segment, the study systematically incorporates the scholarly and performative insights of Pandit Balvant Rai Bhatt. Additionally, the comprehensive syllabus mandate required the inclusion of Pt. Ramashraa Jha, whose contributions were analyzed for their enduring impact on music formulation. This academic grouping emphasizes the profound theoretical and practical advancements achieved by these six specific luminaries within the continuous evolution of Indian Music.

Based on the above source, attempt the following five questions.

271. Whose profound stylistic legacy is evaluated first in this specific academic review?
(A) Kishori Amonkar
(B) Pandit Kumar Gandharv
(C) Moghubai Kurdikar
(D) Pandit Jasraj

272. A direct analytical connection is drawn between Moghubai Kurdikar and the highly acclaimed musical contributions of which artist?
(A) Pandit Jasraj
(B) Kishori Amonkar
(C) Pandit Balvant Rai Bhatt
(D) Pt. Ramashraa Jha

273. Whose unparalleled performance aesthetics are prominently featured during the transition to distinct interpretative philosophies?
(A) Pandit Jasraj
(B) Pandit Balvant Rai Bhatt
(C) Moghubai Kurdikar
(D) Pandit Kumar Gandharv

274. The curriculum expands its critical lens to include the vast performative repertoire and rigorous structural methodologies of which artist?
(A) Pandit Jasraj
(B) Kishori Amonkar
(C) Pt. Ramashraa Jha
(D) Pandit Kumar Gandharv

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275. Which artist was mandated for inclusion based on their enduring impact on music formulation?
(A) Moghubai Kurdikar
(B) Kishori Amonkar
(C) Pt. Ramashraa Jha
(D) Pandit Balvant Rai Bhatt

Direction : Please read the following source carefully.

Shifting the academic focus towards a distinct category of instrumental virtuosity, a university research panel designed a module analyzing another crucial subset of the contribution of composers and performers to Indian Music. This case study exclusively examines practitioners renowned for their profound command over melodic frameworks and instrumental techniques. The scholarly investigation commences with a structural analysis of the musical interpretations established by Asad Ali Khan. The curriculum deliberately parallels this with the theoretical and practical contributions articulated by Pt. Lal Mani Mishra. Moving deeper into the complexities of instrumental performance, the academic review highlights the intricate technical methodologies developed by Abdul Halim Zafar Khan. Furthermore, the syllabus framework necessitates a comparative study of unparalleled instrumental mastery, actively bringing the celebrated performances of Ali Akbar Khan into the analytical discourse. To ensure a comprehensive representation of this distinguished group, the study integrates the monumental artistic achievements of Sharan Rani. Finally, the researchers conclude this specific thematic cluster by documenting the profound global and regional impact of Amjad Ali Khan, illustrating a cohesive academic narrative regarding instrumental excellence in Indian Music.

Based on the above source, attempt the following five questions.

276. This case study exclusively examines practitioners renowned for their profound command over what?
(A) Melodic and instrumental techniques
(B) Complex operatic vocal gymnastics
(C) Elaborate Western symphony compositions
(D) Descriptive theoretical text translation

277. Whose musical interpretations are subjected to a structural analysis at the commencement of the scholarly investigation?
(A) Pt. Lal Mani Mishra
(B) Abdul Halim Zafar Khan
(C) Ali Akbar Khan
(D) Asad Ali Khan

278. Whose intricate technical methodologies are highlighted as the academic review moves deeper into the complexities of instrumental performance?
(A) Maestro Amjad Ali Khan
(B) Abdul Halim Zafar Khan
(C) The virtuoso Sharan Rani
(D) Pandit Lal Mani Mishra

279. Which artist's monumental artistic achievements are integrated into the study to ensure a comprehensive representation of this distinguished group?
(A) Asad Ali Khan
(B) Ali Akbar Khan
(C) Sharan Rani
(D) Amjad Ali Khan

280. Whose profound global and regional impact concludes this specific thematic cluster of instrumental excellence?
(A) Pt. Lal Mani Mishra
(B) Sharan Rani
(C) Abdul Halim Zafar Khan
(D) Amjad Ali Khan

Direction : Please read the following source carefully.

In an effort to document the multifaceted dimensions of instrumental and rhythmic mastery, scholars constructed a comprehensive case study under the broad theme of the contribution of composers and performers to Indian Music. This academic module is distinctly divided into two performative streams. The first analytical section evaluates artists associated with profound melodic instrumentation. Researchers meticulously examined the contributions of Anath Lal, followed by a detailed review of the structural innovations pioneered by Panna Lal Ghosh. This section seamlessly integrated the aesthetic interpretations of Vijay Raghav Rao and Ragunath Seth, culminating with an analysis of

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239. Which of the following composers is NOT generally categorized strictly under the 'Carnatic Trinity' of classical music?
(A) Tyagaraja
(B) Swathi Tirunal
(C) Muthuswami Dikshitar
(D) Shyam Shastri

240. The term 'Symphony' is a large-scale orchestral work. Which Western composer is most universally acclaimed for his 9 symphonies that bridged the Classical and Romantic eras?
(A) Ludwig van Beethoven
(B) J.S. Bach
(C) Yehudi Menuhin
(D) Purandara Dasa

241. Identify the incorrect statement regarding Western classical music figures.
(A) Bach is known as a master of Baroque counterpoint.
(B) Mozart was a highly prolific composer of the Classical era.
(C) Beethoven lost his hearing but continued to compose.
(D) Yehudi Menuhin was primarily a composer of Indian ragas.

242. Given below are two statements:
Statement I: J.S. Bach's compositions were heavily focused on polyphonic texture and fugal writing.
Statement II: His works were largely forgotten immediately after his death until a revival in the 19th century.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

243. A Western music student wants to analyze a piece that exemplifies the structural clarity, balance, and elegance of the Classical era, written by a renowned child prodigy. They should apply their analysis to the works of:
(A) Mozart
(B) Bach
(C) Tyagaraja
(D) Beethoven

244. Identify the correct pair of Western composer and their musical era.
(A) J.S. Bach - Baroque
(B) Mozart - Romantic
(C) Beethoven - Renaissance
(D) Yehudi Menuhin - Medieval

245. Which of the following is the most appropriate description of the collaboration between Pt. Ravi Shankar and Yehudi Menuhin?
(A) Unprecedented dialogue between Sitar and Violin masters.
(B) Menuhin taught Shankar how to play symphonies on Sitar.
(C) Failed experiment that was rejected by audiences worldwide.
(D) Ravi Shankar played the violin while Menuhin played sitar.

246. Who among the following is credited as the author of the monumental musical text 'Lakshya Sangeet'?
(A) Pt. Vishnu Digambar Paluskar
(B) Pt. Omkarnath Thakur
(C) Swami Haridas
(D) Pt. Vishnu Narayan Bhatkhande

247. Identify the incorrect pair regarding specific ragas and their reputed creators.
(A) Tansen - Darbari Kanhada
(B) Pt. Kumar Gandharva - Madhusuradwani
(C) Pt. C.R. Vyas - Shiv-Abhogi
(D) Sadarang - Miyan Ki Malhar

248. Given below are two statements, one labelled as Assertion (A) and the other labelled as Reason (R).
Assertion (A): Pt. Vishnu Digambar Paluskar organized public ticketed concerts for Hindustani classical music.
Reason (R): He wanted to free musicians from the sole dependency on royal patronage and make classical music accessible to the middle class.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.

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287. Whose innovative acoustic designs are drawn into a direct comparative analysis with the adaptive techniques of Brij Bhooshan Kabra?
(A) M.S. Gopal Krishnan
(B) V.G. Jog
(C) Vishwa Mohan Bhatt
(D) Appa Jalgaonkar

288. Which two artists are highlighted by the research for transforming specific melodic instruments into primary solo vehicles?
(A) Brij Bhooshan Kabra and Vishwa Mohan Bhatt
(B) Shiv Kumar Sharma and Bhajan Sopori
(C) V.G. Jog and N. Rajam
(D) Appa Jalgaonkar and Mehmood Dhaulpuri

289. In the transition to bowed instrumentation, whose technical mastery is systematically integrated alongside V.G. Jog and N. Rajam?
(A) Bhajan Sopori
(B) Mehmood Dhaulpuri
(C) Brij Bhooshan Kabra
(D) M.S. Gopal Krishnan

290. Whose enduring musical contributions complete this comprehensive syllabus segment by providing vital supportive and solo frameworks?
(A) Appa Jalgaonkar and Mehmood Dhaulpuri
(B) Shiv Kumar Sharma and the legend Bhajan Sopori
(C) M.S. Gopal Krishnan and the celebrated V.G. Jog
(D) N. Rajam and the innovator Vishwa Mohan Bhatt

Direction : Please read the following source carefully.

A paramount chapter in the academic study of the contribution of composers and performers to Indian Music is exclusively dedicated to the highest echelons of national recognition. Researchers formulated a highly specialized case study focusing solely on the luminaries who have been officially designated as a Recipient of Bharat Ratna. This academic module evaluates the extraordinary socio-cultural and performative impact of these specific individuals. The curriculum initiates its analysis with the transcendent vocal legacy of M.S. Subbhalakshmi, establishing her as a foundational pillar of this elite group. The scholarly review subsequently examines the monumental global outreach and instrumental genius of Pt. Ravi Shankar, pairing his analysis with the unparalleled dedication to traditional instrumentation demonstrated by Utsad Bismillah Khan. Furthermore, the academic framework broadens its scope to include the unmatched ubiquitous influence and recorded repertoire of Lata Mangeshkar, analyzing her profound integration into the musical consciousness of the nation. Finally, the study systematically documents the structural vocal mastery of Pt. Bhim Sen Joshi. Together, these five distinct figures provide scholars with a definitive metric for evaluating unparalleled lifetime contributions to Indian Music.

Based on the above source, attempt the following five questions.

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291. The specialized case study focuses solely on luminaries who have received which specific official designation?
(A) Padma Bhushan
(B) Sangeet Natak Akademi Fellow
(C) Recipient of Bharat Ratna
(D) Global Classical Ambassador

292. Whose transcendent vocal legacy is established as a foundational pillar of this elite group in the curriculum analysis?
(A) M.S. Subbhalakshmi
(B) Lata Mangeshkar
(C) Pt. Bhim Sen Joshi
(D) Utsad Bismillah Khan

293. Which artist is examined for his monumental global outreach and instrumental genius?
(A) Utsad Bismillah Khan
(B) Pt. Bhim Sen Joshi
(C) M.S. Subbhalakshmi
(D) Pt. Ravi Shankar

294. Whose unmatched ubiquitous influence and recorded repertoire is analyzed for profound integration into the nation's musical consciousness?
(A) M.S. Subbhalakshmi
(B) Lata Mangeshkar
(C) Pt. Bhim Sen Joshi
(D) Utsad Bismillah Khan

famously associated with scholars and musicians like Pandit Lal Mani Mishra. Rao's legacy is firmly rooted in the bansuri and his work in Indian cinema and documentaries, where he utilized his classical training to create evocative and innovative scores.

65. (A) I, II, III
Panna Lal Ghosh was the pioneer who first elevated the flute to the classical stage in the early twentieth century. Vijay Raghav Rao followed, flourishing in the mid-century as a performer and composer for film and radio. Hari Prasad Chaurasia represent the subsequent era, achieving unprecedented global popularity and becoming the most recognized face of the Indian bamboo flute in the modern period.

66. (B) He was known for playing the Pakhawaj exclusively.
Ustad Ahmad Jaan Thirakwa was one of the most legendary Tabla players of the twentieth century. While he was familiar with various percussion instruments, he was certainly not an exclusive Pakhawaj player. His fame is based on his absolute mastery of the Tabla, particularly the Farrukhabad style. He was celebrated for his impeccable tonal quality, rhythmic clarity, and his vast repertoire of compositions.

67. (A) Both Statement I and Statement II are correct.
Pandit Samta Prasad was a titan of the Banaras Gharana of Tabla. He was widely known by his nickname Gudai Maharaj and was famous for his powerful, rhythmic style. His career spanned classical concerts as well as film music, where he provided accompaniment for several iconic Bollywood songs. He remains one of the most influential figures in the history of North Indian percussion.

68. (D) Kishan Maharaj
Pandit Kishan Maharaj was the preeminent representative of the Banaras Gharana Tabla in the modern era. His style was characterized by the authoritative use of the 'Uthan' and the robust, open-handed 'Banaras Baaj'. Students wishing to master these specific rhythmic elements, which are deeply rooted in the temple traditions and dance accompaniment of Varanasi, must study his extensive body of recorded performances.

69. (C) Pakhawaj
Kudau Singh was a legendary figure in the history of Indian percussion, specifically the Pakhawaj. He flourished in the nineteenth century and was a court musician in Datia and Lucknow. He is credited with creating numerous complex compositions known as 'Parans' and is considered one of the founding fathers of the modern Pakhawaj tradition, influencing generations of rhythmic players in North India.

70. (D) Paagal Das
Pandit Paagal Das, also known as Ram Shankar Das, was a legendary Pakhawaj maestro based in Ayodhya. He was famous for his mastery of the rhythmic traditions associated with the temples of North India, including the use of complex parans and stutis. His style preserved the ancient, robust character of the Pakhawaj, making him a central figure for researchers studying religious percussion.

71. (D) Sitar
The Jafferkhani Baaj is a unique and highly technical style of Sitar playing developed by Ustad Abdul Halim Jaffer Khan. It is characterized by innovative fingering techniques, complex rhythmic patterns, and the simultaneous use of multiple strings to create a rich, layered sound. This style remains a distinct branch of the Sitar tradition, separate from the more common Maihar or Imdadkhani schools.

72. (A) Adapted the Western guitar to Hindustani classical music.
Brij Bhooshan Kabra was a pioneer who successfully adapted the Western Hawaiian guitar to the rigors of Hindustani classical music. Despite initial resistance from traditionalists, his mastery of raga rendition on the instrument gained him wide acceptance. His work laid the groundwork for future slide guitarists in India and showed that Western instruments could be modified to produce the nuances of Indian music.

73. (C) Vishwa Mohan Bhatt
Pandit Vishwa Mohan Bhatt, a disciple of Ravi Shankar, created the Mohan Veena by significantly modifying an archtop guitar. He added sympathetic and drone strings and utilized a slide technique to produce the characteristic glides of Indian music. This innovation allowed

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ANSWERS

1. (B) Miyan Tansen
Tansen was one of the Navaratnas in Akbar's court. He is credited with creating several ragas like Darbari Kanhada and Miyan Ki Malhar. His mastery of Dhrupad and influential role in the Hindustani tradition established him as a legendary figure whose legacy continues through various musical lineages today.

2. (A) Pt. Balkrishna Bua Ichalkaranjikar - Jaipur-Atrauli Gharana
Pandit Balkrishna Bua Ichalkaranjikar was actually the pioneer who brought the Gwalior Gharana style to Maharashtra, rather than the Jaipur-Atrauli tradition. He studied extensively in North India under Vasudevbua Joshi. This transition was pivotal in establishing the rich tradition of Hindustani classical vocal music in Western India during the late nineteenth century.

3. (A) Both A and R are true and R is the correct explanation of A.
During the Mughal era, Dhrupad was the dominant and prestigious vocal form among the royal elite. Niyamat Khan, known as Sadarang, composed numerous Khayals to modernize the tradition but performed Dhrupad in court to maintain professional status. This cultural hierarchy explains why he popularized Khayal through his disciples rather than performing it himself publicly.

4. (D) Sangeet Ratnakar
Sangeet Ratnakar is a foundational Sanskrit text on Indian music written by Sharngadeva in the thirteenth century. It predates the modern era and the works of Pandit Vishnu Narayan Bhatkhande. Bhatkhande is renowned for twentieth-century systematic works such as Abhinav Raga Manjari and Lakshya Sangeet, which organized ragas into the ten Thaat system.

5. (C) Statement I is correct but Statement II is incorrect.
Pandit Vishnu Digambar Paluskar was a revolutionary who aimed to democratize Indian classical music. He established the first Gandharva Mahavidyalaya in Lahore in 1901 to make music education accessible to the general public. His mission was to remove the stigma associated with professional musicians and move the art form from royal courts to society.

6. (B) I, II and IV
Gopal Nayak was a legendary musician during the reign of Alauddin Khilji and is famously known for his musical competition with Amir Khusrau. As an expert in Prabandha and Dhrupad, he represented the high classical tradition of his time. While he influenced Indian music deeply, he is not credited with popularizing the Carnatic system.

7. (D) He brought the Gwalior Gharana gayaki to Maharashtra.
Pandit Balkrishna Bua Ichalkaranjikar is celebrated for introducing the Gwalior Gharana vocal style to the Marathi-speaking regions of India. After training under masters in Gwalior and North India, he settled in Maharashtra, where he mentored several prominent students. His efforts were instrumental in making classical music a respected and popular cultural practice in the region.

8. (A) P-4, Q-3, R-1, S-2
Tansen was known as Ramtanu and later given the title Ata Ali Khan. Niyamat Khan composed under the name Sadarang, while Faiyaz Khan of the Agra Gharana used Prem Piya for his bandishes. Omkarnath Thakur, a legendary vocalist and scholar, adopted the signature Pranav Rang in his compositions, reflecting his deep spiritual approach to music.

9. (C) Khayal
Niyamat Khan, popularly known by his pen name Sadarang, was the primary architect of the modern Khayal form. Although he was a Dhrupad singer, he composed hundreds of Khayal bandishes that utilized his signature mudra. These compositions helped transform Khayal from a minor folk-influenced style into

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Khayal tradition, making her one of the leading female vocalists.

28. (A) Both A and R are true and R is the correct explanation of A.
Ustad Abdul Kareem Khan was the co-founder of the Kirana Gharana and spent significant time in Maharashtra, where he established a deep musical following. His style emphasized the emotional quality of individual notes and slow, meditative raga development. This Swara-pradhan approach resonated with listeners and students in the region, leading to the widespread adoption and popularity of the Kirana tradition.

29. (C) Moghubai Kurdikar
Moghubai Kurdikar was a leading exponent of the Jaipur-Atrauli Gharana and a disciple of Ustad Alladiya Khan. While artists like Heerabai Barodekar and Gangubai Hangal were pillars of the Kirana tradition, Moghubai specialized in the disciplined and rhythmically complex Jaipur style. She was also the mother and guru of Kishori Amonkar, passing down the rigorous traditions of her specific school.

30. (A) Both Statement I and Statement II are correct.
Heerabai Barodekar was the daughter of Ustad Abdul Kareem Khan and a central figure in the Kirana Gharana. She played a pioneering role by becoming one of the first professional female musicians to perform in public ticketed concerts. Her success helped dismantle social stigmas surrounding women in performing arts, paving the way for future generations of female Indian classical vocalists.

31. (A) I, II and III
Pandit Kumar Gandharva was a revolutionary artist who was born Shivaputra Komkalimath and is famous for his soulful Nirguni Bhajans. After losing a lung to tuberculosis, he developed a unique, short-breathed style that became his signature. Unlike a traditional purist, he was known for challenging conventional gharana boundaries and creating several original ragas based on his extensive folk research.

32. (B) She was known as the "Queen of Thumri" from the Banaras tradition.
Siddheswari Devi was an legendary vocalist of the Banaras tradition and is widely regarded as the Queen of Thumri. She was a master of semi-classical forms like Thumri, Dadra, Chaiti, and Kajri. Her singing was characterized by deep emotional expression and a rich, traditional aesthetic that captured the essence of the Purab Ang, making her a celebrated figure in Hindustani music.

33. (B) P-2, Q-4, R-3, S-1
Begum Akhtar is celebrated as the Mallika-e-Ghazal for her mastery of light classical music. Girija Devi is a prominent representative of the Banaras Thumri tradition. Kishori Amonkar, often called Gaan Saraswati, was a revolutionary of the Jaipur-Atrauli Gharana. Kesar Bai Kerkar was a stalwart of the same gharana, known for her rigorous adherence to the classical style and powerful vocal technique.

34. (A) Pt. Kumar Gandharva
Pandit Kumar Gandharva spent years recovering from illness in the Malwa region, where he deeply studied local folk music. He integrated these earthy, regional melodies into the framework of classical ragas, creating a unique and refreshing musical vocabulary. This innovative approach allowed him to bridge the gap between traditional folk tunes and high classical music, defining his legacy as a modernist.

35. (C) Begham Akhtar
Begum Akhtar was a legendary figure whose soulful and evocative renditions of Ghazal, Dadra, and Thumri gained immense popularity in the mid-twentieth century. Known as Akhtari Bai Faizabadi, her unique voice and expressive style bridged the gap between classical complexity and popular appeal. She became a cultural icon, and her influence remains profound on subsequent generations of light classical vocalists.

36. (D) Kishori Amonkar - Moghubai Kurdikar
Kishori Amonkar received her primary training from her mother, the legendary Moghubai Kurdikar, who was a stalwart of the Jaipur-Atrauli Gharana. This direct lineage ensured that Kishori mastered the complex rhythmic and melodic structures of the gharana before she eventually introduced her own innovative and romantic elements. Their relationship is one of the most famous examples of mother-daughter mentorship in music.

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the most definitive resources for mastering this complex vocal style.

19. (C) Sahaswan Gharana
Ustad Nisaar Hussain Khan was a pillar of the Sahaswan Gharana, which is closely related to the Gwalior and Rampur traditions. He was renowned for his technical brilliance and his mastery over the Tarana. His style emphasized clarity of notes even at extremely high speeds, making him one of the most influential percussion-oriented vocalists of the twentieth century in India.

20. (D) Pt. Omkarnath Thakur
Pandit Omkarnath Thakur was a scholar-musician and a prominent disciple of Vishnu Digambar Paluskar. He authored the monumental treatise Pranav Bharati, which explores the theoretical and philosophical aspects of Indian music. In performance, he was famous for his highly emotive and dramatic style, emphasizing the Bhava or sentiment of each raga to evoke deep psychological responses from his audience.

21. (C) Rhythmic syllables, often Persian, without meaning.
Tarana is a vocal form that utilizes nonsense syllables like Odani, Tanadir, and Yalali, which are often derived from Persian words or rhythmic bols. It emphasizes melody and rhythm over lyrical content. Ustad Nisaar Hussain Khan modernized this form by introducing intricate patterns and high-speed execution, making it a display of vocal agility and rhythmic virtuosity in classical concerts.

22. (B) He authored the multiple-volume book "Raga Vigyan".
Pandit Vinayak Rao Patwardhan was a distinguished vocalist of the Gwalior Gharana and a student of Vishnu Digambar Paluskar. He is widely recognized for authoring the seven-volume book series titled Raga Vigyan. This work is a comprehensive guide to ragas and bandishes, serving as an essential textbook for students and teachers of Hindustani classical music across the Indian subcontinent.

23. (D) Pt. C.R. Vyas
Pandit C.R. Vyas was a prolific composer and vocalist who studied under masters of the Gwalior, Agra, and Jaipur traditions. He used the pen name Gunijaan in his numerous bandishes, many of which have become standard repertoire for modern performers. His compositions are valued for their melodic beauty and structural integrity, reflecting his deep synthesis of various classical musical styles.

24. (A) Smt. Gangubai Hangal - Agra Gharana
Gangubai Hangal was a legendary vocalist who belonged to the Kirana Gharana, not the Agra Gharana. She was a dedicated disciple of Sawai Gandharva and spent her entire career upholding the traditions of the Kirana school. Her deep, resonant voice and meticulous attention to swara application made her one of the most respected figures in the twentieth-century Hindustani classical world.

25. (C) Preserving Gwalior Gayaki and authoring "Sangeet Pravesh".
Pandit Krishna Rao Shankar Pandit was a stalwart of the Gwalior Gharana who worked tirelessly to preserve the traditional Ashtanga Gayaki style. He authored the influential book Sangeet Pravesh, which outlines the fundamentals of classical vocal music. His legacy includes maintaining the purity of Gwalior techniques and training numerous students through the Shankar Gandharva Mahavidyalaya, ensuring the style's continuity.

26. (A) Aprachalit (rare and complex) ragas
Pandit Mallikarjun Mansoor was a maestro of the Jaipur-Atrauli Gharana, famous for his profound knowledge of rare and complex melodies known as Aprachalit ragas. His performances often featured intricate, non-repetitive phrasing and a seamless flow of melody. He was highly respected by fellow musicians for his ability to render obscure ragas with complete authority, clarity, and deep artistic maturity.

27. (D) Kesar Bai Kerkar - Dhrupad exclusively
Kesar Bai Kerkar was a preeminent Khayal singer of the Jaipur-Atrauli Gharana, rather than a Dhrupad singer. She was a disciple of Ustad Alladiya Khan and was celebrated for her powerful voice and mastery over the complex, rhythmic structures of Khayal. Her recordings and performances focused on the high classical

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the dominant genre of Hindustani classical vocal performance today.

10. (A) Vishnu Narayan Bhatkhande
Pandit Vishnu Narayan Bhatkhande performed extensive research to systematize Hindustani classical music during the early twentieth century. He analyzed hundreds of ragas and categorized them into ten parental scales called Thaats. This logical framework brought order to the diverse oral traditions and provided a standardized pedagogical structure that remains the foundation for modern music education in India.

11. (D) Swami Haridas - Tansen
Swami Haridas was a legendary saint and musician of Vrindavan who is widely recognized as the spiritual and musical mentor of Miyan Tansen. Historical accounts describe Haridas as an ascetic who sang purely for divine devotion. Tansen learned the intricacies of the Dhrupad tradition from him before eventually becoming the most celebrated court musician for Emperor Akbar.

12. (B) I, II, III and IV
Pandit Vishnu Narayan Bhatkhande was a monumental musicologist who organized ragas into ten Thaats and established institutions like the Marris College of Music. He used the pen name Chaturpandit for his Sanskrit works and lakshangeets. Far from rejecting ancient texts, he analyzed them deeply to create a relevant contemporary system that preserved the essence of Indian tradition.

13. (C) Integrating classical music with the national movement.
Pandit Vishnu Digambar Paluskar played a vital role in India's independence movement by using classical music to foster national pride. He popularized patriotic songs like Raghupati Raghav Raja Ram and performed them at political gatherings. His work extended beyond the arts, aiming to elevate the social status of musicians and inspire the masses through spiritual and nationalistic melodies.

14. (D) Yaman Kalyan
Raga Yaman Kalyan is an ancient melody that predates the Mughal era and is not traditionally attributed to Miyan Tansen. Tansen is famous for creating specific variants of existing ragas, such as Miyan Ki Malhar, Miyan Ki Todi, and Darbari Kanhada. These compositions are distinguished by their majestic structure and the profound emotional depth characteristic of the Dhrupad style.

15. (A) I, II, III, IV
Gopal Nayak belonged to the thirteenth century during the Khilji period. Swami Haridas was a sixteenth-century contemporary of Akbar and Tansen. Niyamat Khan Sadarang flourished in the eighteenth-century court of Muhammad Shah Rangeela. Finally, Pandit Vishnu Narayan Bhatkhande was a modern musicologist whose primary work occurred in the late nineteenth and early twentieth centuries, completing this historical timeline.

16. (B) He performed instrumental music on the Sitar.
Ustad Faiyaz Khan was a legendary vocalist of the Agra Gharana and was celebrated as the Aftab-e-Mousiqi, meaning the Sun of Music. While he had a deep understanding of musical structure, he was not a professional Sitar player. His fame rests on his powerful, resonant singing style and his prolific compositions under the pen name Prem Piya.

17. (A) Both Statement I and Statement II are correct.
Ustad Bade Gulam Ali Khan was a preeminent figure of the Patiala Gharana, known for his extraordinary vocal range and flexibility. He utilized the pen name Sabrang in many of his bandishes, which reflected his ability to infuse various emotional colors into his music. His contribution to both Khayal and Thumri remains a cornerstone of the Hindustani classical tradition.

18. (A) Ustad Nisaar Hussain Khan
Ustad Nisaar Hussain Khan was a legendary maestro of the Sahaswan Gharana who specialized in the Tarana form. His performances were marked by incredible speed, rhythmic precision, and distinctive bol-patterns executed with clarity. Students studying the technical nuances of Tarana, especially the rapid tongue-twisting articulations, find his recordings to be

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37. (C) I, II and III
Pandit Jasraj was the most famous representative of the Mewati Gharana in the modern era. He introduced the Jasrangi jugalbandi, where male and female vocalists sing different ragas simultaneously. He also popularized Haveli Sangeet, a devotional temple music tradition. While he was a master of complex techniques, his style was primarily known for its deep spiritual and emotional resonance with audiences.

38. (B) Prolific composer and author of 'Abhinav Geetanjali'.
Pandit Ramashraya Jha was a distinguished scholar and composer who used the pen name Ramrang. He is best known for his monumental five-volume work titled Abhinav Geetanjali, which contains hundreds of original compositions across various ragas. His work is highly regarded for its grammatical accuracy and artistic beauty, making him a central figure in the academic and performative study of Hindustani music.

39. (D) Gangubai Hangal
Gangubai Hangal was a strict Khayal singer of the Kirana Gharana and rarely performed semi-classical genres like Thumri or Dadra. In contrast, Girija Devi, Shobha Gurtu, and Savita Devi were all celebrated masters of the Banaras or Purab style of light classical music. Gangubai's dedication was exclusively to the pure, slow-tempo development of ragas, reflecting the core aesthetics of her tradition.

40. (A) I, II, IV, III
Kesar Bai Kerkar was born in 1892, representing an older generation of the Jaipur-Atrauli school. Gangubai Hangal was born in 1913, becoming a leading light of the Kirana Gharana. Girija Devi followed in 1929, specializing in the Banaras tradition. Kishori Amonkar, born in 1931, was the youngest in this group and became a revolutionary figure who modernized classical vocal performance.

41. (C) He is widely known for his mastery over the Mohan Veena.
Pandit Balvant Rai Bhatt, known by his pen name Bhav Rang, was a legendary vocalist, composer, and musicologist. He was a prominent disciple of Pandit Omkarnath Thakur and followed the Gwalior tradition. He was not an instrumentalist and did not play the Mohan Veena, which is an instrument invented and popularized by Vishwa Mohan Bhatt. His contribution remains primarily in vocal music.

42. (C) Statement I is correct but Statement II is incorrect.
Pandit Bade Ramdas was a master of the Banaras tradition, renowned for his versatility in both high classical forms like Dhrupad and lighter genres. Contrary to the idea of a prohibition, the Banaras style is actually famous for embracing and perfecting seasonal folk-based forms like Chaiti and Kajri. These genres are essential parts of the regional repertoire that Banaras musicians have traditionally championed.

43. (D) Kishori Amonkar
Kishori Amonkar was a revolutionary vocalist who was trained in the rigorous Jaipur-Atrauli Gharana but chose to incorporate a more emotional and romantic approach to her singing. She often used subtle microtones and rare phrasing to evoke specific moods. Her style bridged the gap between the intellectual complexity of her lineage and a deeply personal, expressive aesthetic that captivated global audiences.

44. (B) Girija Devi
Girija Devi is widely celebrated as the Thumri Queen for her unparalleled mastery over the semi-classical genres of North India. She was instrumental in bringing respectability and classical depth to forms like Thumri, Dadra, and Kajri. Her approach was so refined and innovative that she is often credited with revitalizing the Banaras Purab Ang style, making it more expressive and sophisticated.

45. (C) Pt. Kumar Gandharva
Pandit Kumar Gandharva's career was significantly shaped by a long battle with tuberculosis, which required him to stop singing for several years. When he returned, he had lost the use of one lung, forcing him to adapt his technique. This led to his unique, concise style and his profound exploration of Nirguni Bhajans, which are devotional songs focused on the formless divine.

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46. (D) Pt. Balvant Rai Bhatt
The pen name Bhav Rang was adopted by Pandit Balvant Rai Bhatt, a distinguished composer and vocalist. His compositions are widely performed in the Gwalior Gharana tradition and are noted for their melodic charm and rhythmic balance. The name reflects his philosophy of infusing 'Bhav' or emotion into the 'Rang' or color of the raga, a hallmark of his artistic identity.

47. (A) She was a leading exponent of the Banaras Gharana light classical music.
Savita Devi was a leading exponent of the Banaras Gharana, specializing in semi-classical music. She was the daughter of the legendary Siddheswari Devi and carried forward her mother's legacy in Thumri, Dadra, and Chaiti. Her performances were characterized by the graceful and emotive style typical of the Purab Ang, ensuring the continuity of this rich regional musical tradition in the modern era.

48. (B) Ustad Faiyaz Khan
Ustad Faiyaz Khan was the most influential figure of the Agra Gharana in the twentieth century. His singing combined the structural strength of Dhrupad with the melodic flexibility of Khayal, emphasizing robust bol-banao and powerful rhythmic play. His approach to raga development was both majestic and highly expressive, setting a standard for the Agra style that focused on clarity and vocal weight.

49. (B) Abdul Halim Zafar Khan - Sitar
Although Abdul Halim Jaffer Khan was a legendary Sitarist, the specific spelling and association in the pair is often used to test detailed knowledge of names. In this context, his name is typically associated with the 'Jafferkhani Baaj' on the Sitar. The error in the option might relate to the primary classification or spelling, but he is fundamentally a Sitar maestro of great repute.

50. (A) Leading Jaipur-Atrauli vocalist and Kishori Amonkar's mother.
Moghubai Kurdikar was a towering figure of the Jaipur-Atrauli Gharana, known for her extraordinary discipline and mastery over complex rhythmic cycles. She was a senior disciple of Ustad Alladiya Khan. Beyond her own illustrious career, she is remembered as the guru and mother of Kishori Amonkar, ensuring the transmission of the intricate and rigorous Jaipur style to the next generation of performers.

51. (C) Asad Ali Khan
Ustad Asad Ali Khan was the most prominent modern exponent of the Khandarbani style of Rudra Veena. He belonged to a distinguished lineage of musicians from the Alwar court. His dedication to this rare and ancient instrument helped keep the Dhrupad-oriented Veena tradition alive. His performances were noted for their technical purity, meditative Alap, and deep resonance, earning him international acclaim.

52. (A) Pt. Lal Mani Mishra - Inventing the Santoor
Pandit Lal Mani Mishra was a legendary musician and scholar, but he did not invent the Santoor. The Santoor is a traditional Kashmiri folk instrument that was later adapted for classical music by Shiv Kumar Sharma. Mishra is instead famous for his mastery of the Vichitra Veena and his authoritative research on Indian musical instruments, documented in his book Bharatiya Sangeet Vadya.

53. (C) A is true but R is false.
Ustad Ali Akbar Khan established the Ali Akbar College of Music in California to spread the traditions of his lineage. However, his primary instrument and the focus of his teaching was the Sarod, not the Sitar. While the Sitar is also part of the Maihar Gharana, Ali Akbar Khan is universally recognized as one of the greatest Sarod players of all time.

54. (D) Abdul Halim Jaffer Khan
Ustad Abdul Halim Jaffer Khan was a world-renowned Sitar maestro, famous for creating the unique Jafferkhani Baaj. In contrast, Ali Akbar Khan, Amjad Ali Khan, and Sharan Rani were all legendary exponents of the Sarod. Jaffer Khan's contributions focused on Sitar technique, including innovative fingering and rhythmic patterns that distinguished his style from other contemporary schools like the Maihar or Imdadkhani gharanas.

55. (A) Both Statement I and Statement II are correct.
Sharan Rani was a pioneering female instrumentalist who broke gender barriers in the world of Hindustani classical music. She was the first woman to achieve international fame as a

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Sarod player. Jawaharlal Nehru honored her with the title Sarod Rani in recognition of her mastery and dedication. She also built a significant collection of rare musical instruments, which she later donated to national museums.

56. (B) I, II and III
Ustad Amjad Ali Khan is a preeminent Sarod player from the Bangash lineage, which claims to have invented the modern Sarod. He belongs to the Senia Bangash Gharana and is famous for his unique technique of using his fingernails to press the strings. Contrary to some misconceptions, he did not invent the Mohan Veena; that instrument was created by Pandit Vishwa Mohan Bhatt.

57. (D) Author of "Bharatiya Sangeet Vadya" and Vichitra Veena player.
Pandit Lal Mani Mishra was a multifaceted genius who excelled as a performer, scholar, and innovator. He was a master of the Vichitra Veena, a rare fretless instrument. His book Bharatiya Sangeet Vadya is considered a definitive scholarly work on the history and structure of Indian musical instruments. He also contributed significantly to music education as a professor at Banaras Hindu University.

58. (A) P-2, Q-1, R-4, S-3
Pandit Anath Lal was a distinguished Shehnai player. Panna Lal Ghosh is legendary for introducing the large bamboo flute into classical concerts. Ustad Asad Ali Khan was the foremost master of the Rudra Veena in the modern era. Sharan Rani was a pioneering female artist who specialized in the Sarod. This matching reflects the primary instrumental associations of these four celebrated Indian classical maestros.

59. (C) Panna Lal Ghosh
Pandit Panna Lal Ghosh is credited with revolutionizing the bansuri by developing a larger, seven-hole flute. This modification allowed for a deeper tone and the ability to play in the Mandra Saptak or lower octave, which was previously difficult on smaller folk flutes. His innovations transformed the flute from a simple accompanying instrument into a powerful solo classical instrument capable of full raga rendition.

60. (A) Anath Lal
While Ustad Bismillah Khan is the most famous figure associated with the Shehnai, Pandit Anath Lal was also a significant contributor to its classical repertoire. He worked to establish the Shehnai as a serious concert instrument capable of performing complex ragas. His performances helped broaden the technical and stylistic range of the instrument, ensuring its place alongside established classical instruments like the Sitar and Sarod.

61. (D) Vijay Raghav Rao & Raghunath Seth
Vijay Raghav Rao and Raghunath Seth were both eminent flautists who contributed significantly to Hindustani classical music and film scores. Vijay Raghav Rao was a disciple of Pandit Ravi Shankar and known for his versatile playing. Raghunath Seth was a celebrated performer and composer who developed his own unique style and fingering techniques on the bansuri, making them a prominent pair of flute masters.

62. (A) I, II, III and IV
Pandit Hari Prasad Chaurasia is a world-renowned master of the Bansuri. He received crucial training from Annapurna Devi, which infused his playing with the aesthetics of the Maihar Gharana. He is also famous for his popular collaborations with Santoor maestro Shiv Kumar Sharma. Together, they composed music for several Indian films under the name Shiv-Hari, successfully bridging classical and popular musical genres.

63. (C) Versatile Flautist, composer, and Films Division key figure.
Vijay Raghav Rao was a multifaceted artist who excelled as a classical flautist and a creative composer. As a disciple of Pandit Ravi Shankar, he mastered the Maihar style but also explored modern soundscapes. He served as the musical director for the Films Division of India, where he composed scores for numerous documentaries and shorts, blending classical Indian sensibilities with contemporary orchestral arrangements.

64. (D) Vijay Raghav Rao - Leading exponent of the Vichitra Veena
Vijay Raghav Rao was a celebrated flautist and composer, not an exponent of the Vichitra Veena. The Vichitra Veena is a fretless string instrument

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295. The academic study concludes its systematic documentation by focusing on the structural vocal mastery of which artist?
(A) Pt. Ravi Shankar
(B) Utsad Bismillah Khan
(C) Pt. Bhim Sen Joshi
(D) M.S. Subbhalakshmi

Direction : Please read the following source carefully.

In order to construct a comprehensive comparative framework within the study of the contribution of composers and performers, a university research panel designed a module analyzing two distinct yet profoundly influential musical paradigms. The first phase of this academic case study focuses on a revered group of compositional stalwarts integral to traditional Indian paradigms. The scholars meticulously evaluated the structural foundations laid by Purandar Das. This was followed by a rigorous analysis of the highly celebrated compositional trinity comprising Shyam Shastri, Mutthuswami Dixitar, and Tyagraja. To conclude this specific thematic cluster, the curriculum integrated the prolific musical contributions of Swathi Tirunal. The second phase of the module required researchers to adopt a cross-cultural analytical lens, introducing an entirely separate cohort of historically monumental figures. Consequently, the syllabus mandated an examination of the structural and harmonic complexities established by Bach, Beethoven, and Mozart. To bridge classical composition with exceptional performative execution in this secondary category, the academic review incorporated the distinguished legacy of Yahudi Menuhin. This dual-faceted approach allows scholars to contrast regional compositional mastery with broader global musical architectures.

Based on the above source, attempt the following five questions.

296. Whose structural foundations were meticulously evaluated first in the phase focusing on traditional Indian paradigms?
(A) Shyam Shastri
(B) Swathi Tirunal
(C) Tyagraja
(D) Purandar Das

297. Which three figures are identified as the highly celebrated compositional trinity in the study's rigorous analysis?
(A) Shyam Shastri, Mutthuswami Dixitar, and Tyagraja
(B) Purandar Das, Shyam Shastri, and Tyagraja
(C) Mutthuswami Dixitar, Tyagraja, and Swathi Tirunal
(D) Purandar Das, Mutthuswami Dixitar, and Swathi Tirunal

298. Whose prolific musical contributions conclude the specific thematic cluster of the first analytical phase?
(A) Purandar Das
(B) Swathi Tirunal
(C) Tyagraja
(D) Mutthuswami Dixitar

299. Which three historically monumental figures were examined for their structural and harmonic complexities in the second phase?
(A) Bach, Beethoven, and Yahudi Menuhin
(B) Bach, Beethoven, and Mozart
(C) Mozart, Yahudi Menuhin, and Purandar Das
(D) Beethoven, Mozart, and Swathi Tirunal

300. Who was incorporated into the academic review to bridge classical composition with exceptional performative execution in the secondary category?
(A) Yahudi Menuhin
(B) The composer Bach
(C) Maestro Beethoven
(D) Master artist Mozart

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him to perform complex ragas with the resonance of a Veena, earning him a Grammy Award and global recognition for his artistry.

74. (A) N. Rajam - Harmonium
Dr. N. Rajam is a world-renowned Violinist, not a Harmonium player. She is famous for developing the 'Gayaki Ang' on the violin, which mimics the nuances of Hindustani vocal music. The other pairs, including Shiv Kumar Sharma and Bhajan Sopori for Santoor and V.G. Jog for Violin, are correct and represent the leading figures associated with those specific classical Indian instruments.

75. (C) Elevating the Kashmiri folk Santoor to the classical stage.
Pandit Shiv Kumar Sharma is primarily credited with transforming the Santoor from a regional Kashmiri folk instrument into a respected solo instrument in Hindustani classical music. He modified the instrument's design and developed new playing techniques to enable the rendition of meend and other essential classical ornaments. His lifelong dedication changed the global perception of the Santoor and expanded the classical repertoire.

76. (B) N. Rajam
Dr. N. Rajam is widely acclaimed for pioneering the 'Gayaki Ang' style on the Violin in Hindustani classical music. By adapting the bowing and fingering techniques of the instrument, she was able to reproduce the continuous glides, ornaments, and emotional depth of vocal music. Her work transformed the Violin into a powerful solo classical instrument that could express the intricate soul of a raga.

77. (C) V.G. Jog - Harmonium
Pandit V.G. Jog was a legendary Violinist, not a Harmonium player. He was one of the most sought-after accompanists and soloists in the Hindustani tradition. In contrast, Appa Jalgaonkar and Mehmood Dhaulpuri were both celebrated masters of the Harmonium. This distinction is important as the Violin and Harmonium serve different roles and utilize completely different technical approaches within Indian classical music performances.

78. (A) Both A and R are true and R is the correct explanation of A.
Dr. N. Rajam's violin style is famous for its uncanny resemblance to the human voice, a result of her intensive training under the legendary vocalist Pandit Omkarnath Thakur. By studying vocal techniques directly, she was able to translate the subtleties of Khayal singing onto the violin strings. This collaboration between a vocalist and an instrumentalist resulted in the creation of the influential Gayaki Ang.

79. (C) Mehmood Dhaulpuri
Mehmood Dhaulpuri was a highly respected master of the Harmonium, often accompanying the greatest vocalists of his time. He was not a Violinist. The other listed musicians, such as V.G. Jog, N. Rajam, and M.S. Gopalakrishnan, are all iconic figures in the world of Indian classical violin. Dhaulpuri's artistry on the harmonium was noted for its melodic sensitivity and perfect support.

80. (A) Both Statement I and Statement II are correct.
M.S. Gopalakrishnan was a rare virtuoso who achieved equal mastery over both the Carnatic and Hindustani classical traditions on the violin. He was famous for his "Parur style," a unique technique developed by his family that emphasized incredible speed, clarity, and precision in fingering and bowing. His ability to navigate two different musical systems with such ease made him a legendary figure.

81. (A) I, II and III
Pandit V.G. Jog was a preeminent Hindustani violinist known for his sweet tone and impeccable technique. He was famous for his jugalbandis with Shehnai maestro Ustad Bismillah Khan, which became legendary. While he was a master of the violin, he was not a Pakhawaj player. His contributions helped establish the violin as a versatile and popular solo instrument in the North Indian tradition.

82. (A) Santoor maestro belonging to the Sufiana Gharana of Kashmir.
Pandit Bhajan Sopori was a distinguished Santoor maestro who represented the Sufiana Gharana of Kashmir. He was known for his deep scholarly knowledge and his efforts to promote the Santoor as a classical instrument. Sopori's

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100. (A) Western violinist who popularized Indian music with Ravi Shankar.
Yehudi Menuhin played a crucial role in introducing Indian classical music to the Western world through his long-standing partnership with Sitar maestro Pandit Ravi Shankar. Their collaboration, most famously captured in the album West Meets East, was a landmark in cross-cultural musical dialogue. Menuhin's endorsement and active participation helped legitimize Indian music in the eyes of Western classical audiences and critics.

101. (A) Wolfgang Amadeus Mozart
Wolfgang Amadeus Mozart was a central figure of the Classical era and the First Viennese School. A child prodigy who began composing at age five, he produced over 600 works, including symphonies, operas, and chamber music. His music is celebrated for its melodic beauty, formal perfection, and emotional range, making him one of the most influential and enduring composers in the Western tradition.

102. (D) Pt. Bhimsen Joshi - Hindustani Instrumental
Pandit Bhimsen Joshi was a legendary Hindustani classical Vocalist of the Kirana Gharana, not an instrumentalist. He was famous for his powerful voice and his mastery over the Khayal form. The other pairs correctly link Beethoven to Western Classical/Romantic music, Tyagaraja to the Carnatic tradition, and Bach to the Western Baroque period. Joshi's legacy is defined by his vocal virtuosity.

103. (A) Both A and R are true and R is the correct explanation of A.
Ludwig van Beethoven's transition to profound deafness had a transformative effect on his music. As he lost his outer hearing, he relied entirely on his inner musical ear, leading to some of the most innovative and complex works in history, such as his late string quartets and the Ninth Symphony. This internal focus allowed him to break traditional rules and pioneer the Romantic era.

104. (D) Symphony No. 9 (Choral)
Symphony No. 9, also known as the Choral Symphony, was composed by Ludwig van Beethoven, not J.S. Bach. It is one of the most famous works in the Western repertoire and represents a peak of the Romantic era. Bach, living in the earlier Baroque period, focused on forms like the Fugue, the Cantata, and the Concerto Grosso rather than the large-scale symphony.

105. (C) Statement I is correct but Statement II is incorrect.
Mozart was indeed a child prodigy who started composing early. However, while he did live a short life and was incredibly prolific, the statement about him composing over 600 works is a well-known fact, but there is often nuance in how these are categorized in academic questions. His legacy is defined by his incredible speed of composition and the consistent high quality of his output.

106. (A) I, II and IV
Ludwig van Beethoven was a monumental figure who bridged the Classical and Romantic eras. He composed nine symphonies that changed the course of music history. While he did write some vocal music, including the opera Fidelio and the Missa Solemnis, he was primarily known for his instrumental works. His "Moonlight Sonata" remains one of the most famous and beloved pieces for the piano.

107. (A) Renowned Western classical violinist of the 20th century.
Yehudi Menuhin was one of the most celebrated violinists of the twentieth century. He achieved fame as a child prodigy and maintained a long, distinguished career as a performer, conductor, and educator. Beyond his technical brilliance, he was known for his curiosity about other musical cultures, which led to his famous collaborations with Indian musicians and his advocacy for music as a universal language.

108. (A) P-3, Q-4, R-2, S-1
J.S. Bach was the ultimate master of counterpoint and the fugue. Mozart is the most famous child prodigy of the Classical era. Beethoven's later life was defined by his struggle with deafness, which influenced his profound later works. Yehudi Menuhin is celebrated for his "West Meets East" collaboration with Ravi Shankar, which helped popularize Indian classical music among Western classical listeners.

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nineteenth centuries. Purandara Dasa, while foundational to the tradition, lived in the fifteenth and sixteenth centuries and is known as the Pitamaha, not a member of the Trinity. The Trinity members were all born in Tiruvarur and revolutionized the kriti form.

92. (C) Statement I is correct but Statement II is incorrect.
Maharaja Swathi Tirunal of Travancore was a brilliant composer and patron of the arts. While he was a master of Carnatic music, he was unique in his era for also composing in several other languages, including Sanskrit, Hindi, Telugu, and Kannada. He was deeply interested in Hindustani music as well, making him a rare bridge between the two major classical traditions of India.

93. (C) Purandara Dasa
Purandara Dasa is the architect of the structured learning system used in Carnatic music. He created foundational exercises like Sarali Varisai, Jantai Varisai, and Alankaram to help students master basic notes and rhythms. This graded approach ensured that every student, regardless of their location, followed a standardized path toward advanced training, a system that has remained remarkably consistent for centuries.

94. (B) Tyagaraja
Tyagaraja is the composer of the famous Pancharatna Kritis, or the "five gems." These are five complex and beautiful compositions in five different ragas: Nata, Gaula, Arabhi, Varali, and Sri. They are considered the pinnacle of his artistic output and are traditionally sung by hundreds of musicians during the annual Tyagaraja Aradhana festival in Thiruvaiyaru to honor his enduring musical and spiritual legacy.

95. (D) Shyam Shastri
Among the members of the Carnatic Trinity, Shyam Shastri is particularly noted for his mastery of complex rhythmic structures and intricate tala patterns. His compositions often feature sophisticated rhythmic interplay and are considered highly challenging for performers. While Tyagaraja focused on melodic variations and Dikshitar on slow, majestic phrasing, Shyam Shastri's work is celebrated for its deep intellectual and rhythmic sophistication within the kriti format.

96. (C) Muthuswami Dikshitar
Muthuswami Dikshitar used the signature or mudra 'Guruguha' in his compositions. This name refers to Lord Murugan (Subramanya), who was his personal deity and spiritual guide. His kritis are known for their philosophical depth, use of the Sanskrit language, and slow-tempo majesty. The 'Guruguha' mudra is a defining characteristic that allows scholars and performers to identify his vast body of sacred musical work.

97. (A) Ruler of Travancore who composed the Navaratri Kritis.
Swathi Tirunal was the Maharaja of Travancore and a prolific composer of both Carnatic and Hindustani music. He is especially famous for his 'Navaratri Kritis', a set of compositions intended for performance during the nine nights of the Navaratri festival. His court was a vibrant center for the arts, where he hosted musicians from across India, fostering a unique cross-cultural musical environment.

98. (B) Johann Sebastian Bach
Johann Sebastian Bach is the most iconic composer of the Baroque era, which lasted from roughly 1600 to 1750. His music is characterized by complex counterpoint, harmonic depth, and intellectual rigor. Any student of Western classical music must study his works, such as the Brandenburg Concertos and The Well-Tempered Clavier, as they represent the highest achievement of the Baroque period's musical architecture.

99. (B) Yehudi Menuhin - Famous classical singer
Yehudi Menuhin was a world-famous Violinist, not a classical singer. He was one of the greatest instrumentalists of the twentieth century and was known for his incredible technique and humanitarian efforts. The other pairs correctly identify Bach with the Baroque era, Mozart with the Classical era, and Beethoven as a transitional figure who moved music from the Classical style into the Romantic period.

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style was rooted in the ancient musical traditions of Kashmir, and he composed numerous pieces that blended spiritual and classical elements, earning him a unique place in Indian music.

83. (C) P-2, Q-4, R-1, S-3
Appa Jalgaonkar was a master of the Harmonium. M.S. Gopalakrishnan was a legendary Violinist. Vishwa Mohan Bhatt is the inventor and primary exponent of the Mohan Veena. Paagal Das was a renowned Pakhawaj player associated with the temple traditions of Ayodhya. This matching highlights the diverse instrumental expertise that has enriched the landscape of both Hindustani and Carnatic classical music traditions.

84. (D) Mehmood Dhaulpuri
A student wishing to accompany a Khayal vocalist on a bellows-driven instrument would be studying the Harmonium. Mehmood Dhaulpuri was one of the most legendary harmonium accompanists in Hindustani music, known for his ability to follow the vocalist's nuances perfectly. The harmonium requires constant air flow managed through bellows, making it the primary instrument in this category for classical vocal support.

85. (C) N. Rajam
The successful integration of the Western violin into Indian music is best exemplified by Dr. N. Rajam's techniques. She proved that the instrument, though Western in origin, was perfectly capable of producing the essential Indian ornaments like meend and gamaka. Her Gayaki Ang approach showed that with specific technical modifications, the violin could replicate the soul of Indian vocal music more closely than almost any other instrument.

86. (B) M.S. Subbulakshmi and Pt. Ravi Shankar
M.S. Subbulakshmi and Pandit Ravi Shankar are both recipients of the Bharat Ratna, India's highest civilian honor. Subbulakshmi, a legendary Carnatic vocalist, was the first musician to receive the award in 1998. Ravi Shankar, the world-renowned Sitar maestro, was honored in 1999. Their contributions to promoting Indian classical music on the global stage were pivotal in their selection for this prestigious national recognition.

87. (A) I, II, III and IV
M.S. Subbulakshmi was indeed the first musical recipient of the Bharat Ratna. Ustad Bismillah Khan and Lata Mangeshkar both received the honor in 2001. Pandit Ravi Shankar was awarded in 1999. While Pandit Bhimsen Joshi was a Bharat Ratna awardee, his award came in 2008, completing a group of artists who brought immense prestige to Indian classical and semi-classical music through their lifelong dedication.

88. (A) Pt. Ravi Shankar
Pandit Ravi Shankar was the most significant figure in bringing Indian classical music to a global audience. Through his virtuosity on the Sitar and his collaborations with Western musicians like George Harrison and Yehudi Menuhin, he became a cultural ambassador. His efforts were recognized with the Bharat Ratna in 1999, reflecting his unparalleled role in making Indian arts respected and understood worldwide.

89. (C) Pt. Omkarnath Thakur
Although Pandit Omkarnath Thakur was a legendary vocalist and scholar of great repute, he was not awarded the Bharat Ratna. The other vocalists mentioned—M.S. Subbulakshmi, Lata Mangeshkar, and Pandit Bhimsen Joshi—all received this highest civilian honor for their extraordinary contributions to the nation's cultural life. Thakur's legacy remains foundational in the study of musicology and the emotive performance of Gwalior Gayaki.

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90. (A) Title given to Purandara Dasa as grandfather of Carnatic music.
Purandara Dasa is universally revered as the Pitamaha or the Grandfather of Carnatic music. He is credited with systematizing the foundational lessons and pedagogical structure of the tradition, which are still used today. His thousands of devotional compositions, known as Devaranamas, laid the melodic and rhythmic groundwork for the entire Carnatic system, making him the most influential early figure in its history.

91. (D) Purandara Dasa is one of the members of the Trinity.
The Carnatic Trinity consists of Tyagaraja, Muthuswami Dikshitar, and Shyam Shastri, who all lived in the late eighteenth and early

109. (C) J.S. Bach
Johann Sebastian Bach was the unsurpassed master of counterpoint and polyphony, techniques where multiple independent melodic lines are woven together harmoniously. His music serves as the definitive model for these structural concepts in Western classical music. Any musician seeking to understand the intricate interplay of melody and harmony through a logical and mathematical framework would naturally turn to the vast repertoire of Bach.

110. (A) Global appreciation of Indian and Western classical fusion.
The partnership between Yehudi Menuhin and Pandit Ravi Shankar was a watershed moment for world music. By performing together, they bridged the gap between the structured world of Western classical music and the improvisational depth of the Indian tradition. This caused a significant increase in global appreciation for cross-cultural fusion and helped establish Indian classical music as a respected art form in the West.

111. (D) M.S. Subbulakshmi - 1998
M.S. Subbulakshmi was honored with the Bharat Ratna in 1998, making her the first musician to receive India's highest civilian award. This recognition was a tribute to her legendary status in Carnatic music and her immense philanthropic work. Other musicians like Ravi Shankar and Bismillah Khan received the award in later years, in 1999 and 2001 respectively, marking a period of high recognition for musicians.

112. (A) I, II and III
Lata Mangeshkar was a legendary playback singer who recorded thousands of songs for Indian films. Known as the 'Nightingale of India', she was awarded the Bharat Ratna in 2001. Although she was primarily a film singer, she did record several semi-classical and devotional pieces. Her career spanned over seven decades, and her voice became a defining sound of modern Indian culture and cinema.

113. (D) Kirana Gharana exponent who popularized Khayal globally.
Pandit Bhimsen Joshi was one of the most powerful and popular vocalists of the twentieth century. He belonged to the Kirana Gharana and was known for his mastery of the Khayal form, as well as his moving renditions of devotional Abhangs. His performances were characterized by incredible breath control and emotional intensity, helping to popularize Hindustani classical music across India and internationally.

114. (D) Lata Mangeshkar - Pure Carnatic Veena
Lata Mangeshkar was a world-renowned playback singer, not a Carnatic Veena player. She is celebrated for her contributions to Indian cinema and light classical music. The other matches correctly identify M.S. Subbulakshmi with Carnatic vocal music, Pandit Ravi Shankar with the Hindustani Sitar, and Ustad Bismillah Khan with the Hindustani Shehnai, representing some of the greatest figures in their respective musical fields.

115. (A) Devaranamas
The devotional and melodic lyrics composed by Purandara Dasa are known as Devaranamas. These songs, written in simple Kannada, were intended to bring the philosophy of devotion to the common people through music. They form the core of the Haridasa tradition and provided the melodic foundation upon which the modern Carnatic classical system was built, earning him the title of 'Pitamaha'.

116. (B) He was a court musician who constantly sought royal patronage.
Tyagaraja was famously indifferent to royal patronage and royal wealth. He spent his life as a saint-composer in Thiruvaiyaru, singing for his personal devotion to Lord Rama rather than for the favor of kings. He even famously refused an invitation to perform at the court of the Maharaja of Tanjore, choosing instead a life of simple living and high musical thinking.

117. (A) Both Statement I and Statement II are correct.
Shyam Shastri was a master of rhythmic complexity and is celebrated for his sophisticated use of tala in his compositions. He is also famous for his three Swarajatis, known as the Ratna Trayam, which are considered masterpieces of the form. His work is characterized by deep devotion to the Goddess Kamakshi and an intellectual approach to rhythm that distinguishes him from the others.

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musical language. He spent years studying folk music and used those influences to compose many original ragas. While he respected the fundamentals of the tradition, he was far from a traditional purist who only sang old bandishes, making the reason provided in the question false.

154. (D) Darbari Kanhada
Raga Darbari Kanhada is a monumental and ancient melody that is traditionally attributed to Miyan Tansen, the court musician of Emperor Akbar. It predates the modern era by centuries. In contrast, Sanjgiri, Madhusuradwani, and Lagan Gandhar are all original ragas created by the innovative twentieth-century maestro Pandit Kumar Gandharva. These creations reflect his deep research into both classical theory and the melodic patterns of Indian folk music.

155. (A) Both Statement I and Statement II are correct.
Pandit Jasraj was the leading light of the Mewati Gharana and is credited with making it internationally famous. He was a deeply spiritual man whose music was often a form of prayer. He frequently incorporated Haveli Sangeet, a devotional music tradition from the Vaishnavite temples of North India, into his performances. This blend of high classical technique and profound devotional fervor became a hallmark of his long and illustrious career.

156. (D) I, II, III and IV
Pandit Ramashraya Jha was a monumental figure in modern Hindustani music, serving as both a performer and a dedicated academic. Under his pen name Ramrang, he composed hundreds of bandishes that are highly regarded for their technical and artistic merit. His multi-volume work Abhinav Geetanjali is an essential resource for students. His leadership at Allahabad University further solidified his role as one of the most influential music educators and scholars of his time.

157. (A) Deeply influenced by the teaching and style of Pt. Omkarnath Thakur.
Pandit Balvant Rai Bhatt was a senior disciple of the legendary Omkarnath Thakur and followed his guru's expressive and dramatic style of Gwalior Gayaki. As a performer and composer under the pen name Bhav Rang, he focused on maintaining the spiritual and emotional essence of Hindustani music. His work reflects the teaching of Thakur, emphasizing the deep connection between the musician, the raga, and the emotional experience of the audience.

158. (A) P-3, Q-1, R-2, S-4
Ustad Asad Ali Khan was the foremost master of the Khandarbani style of Rudra Veena. Ustad Abdul Halim Jaffer Khan created the unique Jafferkhani Baaj on the Sitar. Ustad Ali Akbar Khan was a legendary representative of the Maihar Sarod style. Sharan Rani was the first Indian woman to achieve international acclaim as a Sarod player. This matching accurately reflects the specific instrumental and stylistic contributions of these great Indian musicians.

159. (A) Pt. Lal Mani Mishra
Pandit Lal Mani Mishra was a scholar-musician who explored the technical possibilities of string instruments in his book Bharatiya Sangeet Vadya. He was a master of the Vichitra Veena, a fretless instrument, but he also provided deep insights into how fretted instruments like the Sitar could be used to replicate the continuous glides (meends) of the human voice. His research helped bridge the gap between vocal and instrumental aesthetics in Hindustani music.

160. (B) Enabled rendition of classical nuances on a modified guitar.
The invention of the Mohan Veena by Pandit Vishwa Mohan Bhatt was a landmark in musical instrument modification. By adding sympathetic and drone strings to a Western archtop guitar and using a slide, he created an instrument that could perfectly produce the meends and microtones of Indian classical music. This allowed him to perform traditional ragas with the resonance of a Veena, bringing a new sound to the Hindustani classical concert stage.

161. (A) Panna Lal Ghosh & Hari Prasad Chaurasia
Panna Lal Ghosh and Hari Prasad Chaurasia are the two most influential figures in the history of the Indian classical flute. Ghosh was the pioneer who first adapted the bamboo flute for classical concerts in the early twentieth century. Chaurasia built on this foundation, achieving unprecedented global popularity and becoming a symbol of the instrument worldwide. Together, they represent the technical evolution and artistic

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127. (D) Haridas - Invention of the Sitar
Swami Haridas was a sixteenth-century saint-musician of Vrindavan, not the inventor of the Sitar. The Sitar's origins are complex, often attributed to later figures like Amir Khusrau or evolved from earlier instruments. Haridas is instead famous for his mastery of the Dhrupad tradition and for being the guru of Tansen. The other options correctly link Paluskar, Bhatkhande, and Tansen to their major contributions.

128. (B) Both A and R are true but R is not the correct explanation of A.
Both statements are historically true: Tansen was indeed one of Akbar's Navaratnas, and he was an unparalleled master of Dhrupad who created many ragas. However, being an expert in Dhrupad is not the sole reason why he was a Navaratna; his overall artistic genius and his influence on the court's cultural life were also key factors. The reason provided is a true fact but not a complete explanation.

129. (D) Bilaskhani Todi
Raga Bilaskhani Todi was not created by Miyan Tansen, but by his son, Bilas Khan. According to legend, Bilas Khan sang this raga at his father's funeral, and its profound sadness moved even the deceased Tansen. In contrast, Miyan Ki Todi, Miyan Ki Malhar, and Miyan Ki Sarang are all traditional compositions attributed directly to Tansen, reflecting his unique creative genius and musical style.

130. (A) Both Statement I and Statement II are correct.
Niyamat Khan, who used the pen name Sadarang, was a celebrated musician in the court of Muhammad Shah Rangeela. Although he was a master of the Bin (Veena), he is most famous for revolutionizing the Khayal form. His compositions were so influential that they helped Khayal eventually replace Dhrupad as the dominant style of vocal music in North India, marking a major shift in musical history.

131. (A) I, II and III
Swami Haridas was a legendary saint of the Nimbarka Sampradaya who lived in Vrindavan. He is revered as the spiritual and musical guru of Tansen. Haridas was known for his extreme asceticism and refused to sing for any earthly king, including Akbar. His music was a form of worship, and he spent his life in the temples of Braj, away from the distractions of the royal courts.

132. (D) It is still widely used today, particularly by the Gandharva Mahavidyalaya institutions.
Pandit Vishnu Digambar Paluskar developed a comprehensive notation system to help preserve and teach Indian classical music. His system uses a specific set of symbols for pitch and rhythm and was designed to be precise enough to capture the nuances of the music. It remains the standard notation system used by the Gandharva Mahavidyalaya institutions across India, proving its enduring utility and pedagogical effectiveness.

133. (A) P-4, Q-1, R-2, S-3
Ustad Faiyaz Khan was the most famous representative of the Agra Gharana. Ustad Bade Gulam Ali Khan was the legendary voice of the Patiala Gharana. Ustad Nisaar Hussain Khan was a pillar of the Sahaswan Gharana, especially known for his Taranas. Pandit Omkarnath Thakur was a prominent figure in the Gwalior Gharana tradition. This matching reflects the primary stylistic lineages of these great classical maestros.

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134. (D) Ustad Faiyaz Khan
The use of Nom-Tom Alap is a traditional Dhrupad technique that was successfully integrated into Khayal by masters of the Agra Gharana, most notably Ustad Faiyaz Khan. This rhythmic and syllables-based introduction adds a majestic and structural depth to the performance. Vocalists wishing to learn this specific style of Alap would look to the Agra tradition and the legacy of Faiyaz Khan for guidance.

135. (B) The democratization of music education beyond traditional Gharanas.
The establishment of music schools and colleges by Paluskar and Bhatkhande in the early twentieth century broke the monopoly of traditional musical families (gharanas). This allowed anyone with an interest and talent to study Indian classical music in a structured environment. This democratization helped preserve the art form as the old system of royal patronage declined and opened music to a much wider social audience.

136. (A) Omkarnath Thakur - Pranav Bharati
Pandit Omkarnath Thakur was not only a legendary vocalist but also a significant scholar who authored the musical treatise Pranav Bharati. This work explores the deep theoretical and philosophical foundations of the Indian musical tradition. The other options are incorrect because Narayan Rao Vyas was not an inventor of instruments, Vinayak Rao Patwardhan was a Gwalior vocalist, and C.R. Vyas did not use the pen name Ramrang.

137. (B) I, II, III, IV, and V
All five musicians listed played a vital role in the spread and preservation of the Gwalior Gharana. Balkrishna Bua Ichalkaranjikar brought the style to Maharashtra. Paluskar, Patwardhan, and Vyas were all students of the Gwalior tradition who became famous performers and teachers. Krishna Rao Shankar Pandit was a central figure who maintained the gharana's traditional Ashtanga Gayaki and taught many future generations of classical vocalists.

138. (B) Effortless blend of melody and emotion with voice flexibility.
Ustad Bade Gulam Ali Khan is celebrated for his incredible vocal agility and his ability to infuse every note with deep emotion. His singing style was a perfect blend of melodic beauty and technical brilliance, allowing him to excel in both complex Khayals and soulful Thumris. His voice was exceptionally flexible, moving easily across octaves and executing rapid, fluid ornaments that became a hallmark of the Patiala style.

139. (D) Mallikarjun Mansoor
Pandit Mallikarjun Mansoor was a preeminent maestro of the Jaipur-Atrauli Gharana, famous for his repertoire of rare ragas and his unique, non-stop singing style. In contrast, Vinayak Rao Patwardhan, Narayan Rao Vyas, and Krishna Rao Shankar Pandit were all leading exponents of the Gwalior tradition. While Mansoor may have had some early exposure to Gwalior, his primary artistic identity and legacy are firmly rooted in the Jaipur-Atrauli school.

140. (A) Ashtanga Gayaki
Ashtanga Gayaki refers to the "eight-fold singing style" that is the hallmark of the Gwalior Gharana. It includes components like Alap, Bol-Alap, Bol-Taans, and various types of Taans and Layakari (rhythmic play). Masters like Krishna Rao Shankar Pandit were famous for their ability to integrate all these elements into a single, cohesive performance, maintaining a perfect balance between melodic structure and rhythmic sophistication.

141. (C) He authored the 'Kramik Pustak Malika'.
Pandit C.R. Vyas was a legendary vocalist and a prolific composer, but he did not author the Kramik Pustak Malika. That monumental six-volume series was written by Pandit Vishnu Narayan Bhatkhande to document thousands of traditional compositions. Vyas instead composed many original bandishes under his pen name Gunijaan and created several new ragas, making his own unique and significant contribution to the modern repertoire of Hindustani music.

142. (A) Both Statement I and Statement II are correct.
Pandit Mallikarjun Mansoor began his musical journey in the Gwalior style under Neelkanth Bua Alurmath. However, he later found his true artistic home in the Jaipur-Atrauli Gharana under the mentorship of Manji Khan and Bhurji Khan. This background gave him a unique perspective, but he became most famous for his incredible mastery over the complex and rare ragas that are a specialty of the Jaipur-Atrauli tradition.

143. (D) Kesar Bai Kerkar
Kesar Bai Kerkar was the most celebrated female representative of the Jaipur-Atrauli Gharana. Her singing featured the gharana's characteristic open-throated voice production and the ability to execute complex, non-repetitive taans that covered multiple octaves seamlessly. Her performances were marked by a high degree of technical precision and structural clarity, making her the ideal model for anyone wishing to understand the rigorous demands of this specific vocal style.

144. (D) Kirana
Ustad Abdul Kareem Khan was the visionary co-founder of the Kirana Gharana. He emphasized the emotional quality of individual notes (swaras) and slow, meditative raga development. His style was a major departure from the more rhythm-heavy gharanas of his time and had a profound influence on the evolution of Hindustani vocal

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music, particularly in Maharashtra where he trained many of the gharana's future stars.

145. (B) Heerabai Barodekar
Heerabai Barodekar's career is a landmark in the social history of Indian music. She began as a popular singer in the Marathi Sangeet Natak (musical theater) tradition but successfully transitioned into a full-time classical concert career. Her success helped elevate the status of female professional musicians and proved that classical music could be both high art and accessible to a wide audience through public, ticketed performances.

146. (D) Girija Devi
Girija Devi was a master of the Banaras Purab Ang style and is widely known as the Thumri Queen. She was unique in her ability to integrate the sophisticated melodic techniques of Khayal into the more lyrical and emotive form of Thumri. This approach gave her performances a rare depth and complexity, helping to elevate semi-classical genres to the level of high art on the concert stage worldwide.

147. (A) Possessed a powerful, androgynous voice suited for Kirana Khayal.
Gangubai Hangal was a legendary vocalist of the Kirana Gharana, known for her remarkably powerful and deep voice. After a surgery in her youth changed her vocal quality, she embraced its new, androgynous character, which allowed her to sing with incredible resonance and authority. She was a dedicated disciple of Sawai Gandharva and spent her life as a staunch upholder of the classical purity of her gharana's traditions.

148. (A) Kishori Amonkar
Kishori Amonkar was a revolutionary artist who challenged the rigid boundaries of her Jaipur-Atrauli Gharana to prioritize emotional expression. She believed that the primary goal of music was to evoke specific feelings in the listener. Her style, which blended flawless raga structure with profound and often romantic emotional intensity, created a new aesthetic in Hindustani music that was deeply personal and incredibly influential on subsequent generations of vocalists.

149. (C) Shobha Gurtu - Dhrupad
Shobha Gurtu was a legendary master of light classical genres like Thumri, Dadra, and Ghazal, and she was often called the Thumri Queen. She was not a Dhrupad singer. Dhrupad is the most ancient and rigorous form of Hindustani classical music, while Shobha Gurtu's artistry was celebrated for its soulful and highly emotive rendering of the semi-classical Purab Ang and Patiala styles of singing.

150. (A) Leading light classical vocalist known for Thumri and Dadra.
Shobha Gurtu was one of the most versatile and beloved vocalists of the twentieth century. While she was trained in classical music, her true genius lay in semi-classical forms like Thumri, Dadra, and Ghazal. Her voice was characterized by a rich, earthy quality that could express a wide range of emotions. She successfully bridged the gap between pure classical traditions and popular music, performing for both global audiences and cinema.

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151. (A) Bhendi Bazaar Gharana Khayal and Semi-classical forms.
Suhasini Koretkar was a prominent vocalist of the Bhendi Bazaar Gharana, known for its focus on melodic phrasing and the use of Merukhand (mathematical permutations of notes). She was also highly acclaimed for her mastery of semi-classical forms like Thumri and Dadra. Her style was noted for its technical precision and its ability to convey deep emotion, making her a respected figure in the classical music world of Mumbai.

152. (A) Pt. Jasraj - Chaturdandi Prakasika
Chaturdandi Prakasika is a fundamental seventeenth-century treatise on Carnatic music written by Venkatamakhin, not by Pandit Jasraj. Jasraj was a modern Hindustani classical vocalist of the Mewati Gharana. The other options correctly associate Omkarnath Thakur with Pranav Bharati, Ramashraya Jha with Abhinav Geetanjali, and Vinayak Rao Patwardhan with Raga Vigyan, all of which are essential texts for students of the North Indian classical tradition.

153. (C) A is true but R is false.
Pandit Kumar Gandharva was a modernist who famously broke away from the rigid structures of the Gwalior Gharana to create his own unique

118. (A) Muthuswami Dikshitar
A student seeking to study slow, structurally complex Sanskrit kritis would find Muthuswami Dikshitar's work the most appropriate. His compositions are known for their philosophical depth, use of the Sanskrit language, and majestic tempo. They often follow the 'Vainika' style, which mimics the continuous sound of the Veena. His work represents the more scholarly and meditative aspect of the Carnatic Trinity's musical legacy.

119. (A) Muthuswami Dikshitar
Muthuswami Dikshitar was a versatile genius who was influenced by the Western bands he heard while living in Chennai. He composed the 'Nottuswara Sahityas', which are simple melodies based on Western tunes but set with Sanskrit lyrics. These pieces show his openness to different musical traditions and remain popular today as introductory lessons for young students learning the fundamentals of the Carnatic system.

120. (A) Swathi Tirunal
Swathi Tirunal was the Maharaja of Travancore in the nineteenth century and is the most significant figure in the history of arts patronage in Kerala. He was a brilliant composer who transformed his court into a major center for both Carnatic and Hindustani music. His support for artists and his own prolific output ensured that his reign became a golden age for South Indian culture.

121. (A) Ustad Allauddin Khan
Ustad Allauddin Khan, affectionately known as Baba, was a legendary multi-instrumentalist and the founder of the Maihar Gharana. He was a strict and visionary teacher whose disciples included world-renowned artists like Ravi Shankar and Ali Akbar Khan. His gharana is known for its synthesis of various instrumental techniques and its emphasis on a deep, meditative approach to raga development, particularly on string instruments.

122. (A) He was awarded the Bharat Ratna in 1999.
Pandit Ravi Shankar was a global icon of Indian classical music and was awarded the Bharat Ratna in 1999. He was a Sitar virtuoso who belonged to the Maihar Gharana. Shankar was instrumental in introducing Indian music to the West and performed at major international venues. His work transcended cultural boundaries, and he received numerous awards, including several Grammys, for his innovative and masterful performances.

123. (A) Ustad Allauddin Khan (Maihar Gharana)
Ustad Allauddin Khan's teachings emphasize the 'Gayaki' and 'Dhrupad' angs on string instruments like the Sitar and Sarod. This includes a heavy focus on the Alap and the use of the Kharaj (lower octave) strings to create a deep, meditative sound. These techniques are hallmarks of the Maihar Gharana and were passed down to his most famous students, defining the style's unique aesthetic.

124. (D) Shyam Shastri - Inventor of the Veena
Shyam Shastri was a legendary composer of the Carnatic Trinity, but he was not the inventor of the Veena. The Veena is an ancient instrument with roots in Vedic times. While Shyam Shastri may have played instruments, his fame rests on his rhythmically complex and melodically rich compositions. The other pairs correctly identify the languages and key works associated with Tyagaraja and Muthuswami Dikshitar.

125. (B) He systematized the teaching methodology of Carnatic music.
Purandara Dasa is called the Pitamaha of Carnatic music because he created the first organized curriculum for students. Before him, there was no standardized way to teach the music. By establishing a series of graded exercises and foundational lessons, he made it possible for the tradition to be passed down consistently through generations. This pedagogical framework remains the basis of Carnatic music education today.

126. (A) Pt. Balkrishna Bua Ichalkaranjikar
Pandit Balkrishna Bua Ichalkaranjikar is credited with being the first musician to bring the Gwalior Gharana vocal style to Maharashtra. After years of rigorous training in North India, he returned to his home state and established a teaching tradition that produced many legendary vocalists. His efforts were crucial in making Hindustani classical music an integral part of the cultural life of the Marathi people.

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maturation of the bansuri in the Hindustani tradition.

162. (B) I, III, and V
Ustad Amjad Ali Khan is a legendary Sarod maestro of the Senia Bangash Gharana. He is famous for his unique technique and for playing the instrument with his fingernails. His sons, Amaan Ali Bangash and Ayaan Ali Bangash, are also celebrated Sarod players, carrying forward the family's six-generation musical legacy. Contrary to some statements, his instrument does use sympathetic strings, and he was not a student of Swami Haridas, who lived centuries earlier.

163. (A) Shehnai player who popularized the instrument in North India.
Pandit Anath Lal was a distinguished Shehnai player who played a vital role in popularizing the instrument as a classical solo instrument in North India. Along with his contemporaries, he helped move the Shehnai from its traditional role in weddings and temples to the national concert stage. His performances were marked by technical clarity and a deep understanding of raga structure, contributing significantly to the instrument's respected status in the Hindustani classical tradition.

164. (D) Asad Ali Khan
Ustad Asad Ali Khan was a legendary master of the Rudra Veena, not a flautist. He was one of the last great exponents of the Dhrupad-style Veena performance in India. In contrast, Panna Lal Ghosh, Raghunath Seth, and Vijay Raghav Rao were all celebrated maestros of the bamboo flute (bansuri). Each of them contributed significantly to the development of flute technique and repertoire in Hindustani classical music throughout the twentieth century.

165. (A) Pt. Lal Mani Mishra
Pandit Lal Mani Mishra was a rare virtuoso who mastered the Vichitra Veena, a fretless string instrument played with a glass slide. He was also a profound scholar who conducted extensive research on the history and evolution of Indian instruments. His mastery of the Vichitra Veena allowed him to demonstrate the complex microtones of ragas with incredible precision, making him the leading figure for this unique and challenging instrument in the modern era.

166. (D) He exclusively played the Carnatic flute.
Pandit Panna Lal Ghosh was a pioneer of the Hindustani classical flute, not the Carnatic flute. He lived in North India and developed the large bamboo bansuri specifically for the Hindustani system of ragas. He was famous for his deep, resonant tone and his ability to play in the Mandra Saptak (lower octave). His contributions were revolutionary, as he transformed what was previously a folk instrument into a powerful solo classical instrument.

167. (A) Both Statement I and Statement II are correct.
Raghunath Seth was an acclaimed Hindustani flautist who was also a prominent music director in the Indian film industry. He was known for his innovative approach to the bansuri, developing new fingering techniques and even modifying the instrument to allow for more complex melodic passages. His ability to blend classical purity with creative, contemporary compositions made him a unique and influential figure in the world of both classical and popular music.

168. (A) Ahmad Jaan Thirakwa
Ustad Ahmad Jaan Thirakwa was the ultimate master of the Farrukhabad Gharana of Tabla, which is famous for its intricate and rapid 'Rela' compositions. His performances were the gold standard for clarity, rhythmic precision, and melodic beauty. A student wishing to understand the complex fingerwork and technical demands of the Farrukhabad style must study his definitive recordings and performances for inspiration. His legacy continues to influence almost every serious student and performer of the Tabla today.

169. (A) Kishan Maharaj
Pandit Kishan Maharaj was a titan of the Banaras Gharana of Tabla. He was famous for his energetic, authoritative, and dynamic style of accompaniment. His performances often featured a powerful and rhythmic interplay with the soloist, and he was known for his commanding stage presence. As a representative of the Banaras tradition, he championed the robust, open-handed style of playing that is characteristic of the gharana's unique rhythmic and cultural heritage.

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interest in Indian culture and opened the door for many other classical musicians to perform internationally. Shankar's ability to communicate the depth and complexity of the raga tradition to global audiences remains his most significant legacy.

233. (A) P-4, Q-2, R-1, S-3
Lata Mangeshkar is legendary as India's most prolific playback singer. Ustad Bismillah Khan performed the Shehnai at the historic moment of India's independence at the Red Fort. Pandit Bhimsen Joshi founded the iconic Sawai Gandharva Music Festival. M.S. Subbulakshmi was the first Indian musician to perform at the United Nations General Assembly. This matching highlights the historic and cultural milestones achieved by these four Bharat Ratna recipients, each of whom left an indelible mark on Indian history.

234. (A) Pt. Bhimsen Joshi
Pandit Bhimsen Joshi was famous for his incredible vocal power and his ability to maintain a strong and vibrant voice even in the highest octaves (Taar Saptak). His style was characterized by a seamless blend of complex rhythmic play (layakari) and deep devotional intensity. This combination made his performances both technically brilliant and emotionally overwhelming, setting a standard for modern Khayal singing that remains the ultimate goal for many aspiring vocalists in the Hindustani classical tradition.

235. (A) Ustad Bismillah Khan
Ustad Bismillah Khan's Shehnai music became an integral part of India's post-independence cultural fabric through his frequent performances on All India Radio. His morning broadcasts, especially during national holidays like Republic Day and Independence Day, were a staple for millions of listeners. His soulful and melodic renditions helped popularize the instrument across the entire nation, and he became a symbol of national unity and the composite cultural heritage of India, beloved by people from all walks of life.

236. (A) Tyagaraja - Telugu
Tyagaraja, the most famous of the Carnatic Trinity, composed the vast majority of his thousands of kritis and spiritual songs in the Telugu language. His lyrics are celebrated for their poetic beauty and deep spiritual meaning. In contrast, Muthuswami Dikshitar primarily used Sanskrit, while Purandara Dasa composed in Kannada. This diversity of languages reflects the rich regional and cultural tapestry of South Indian classical music, with each composer bringing their own unique linguistic and spiritual heritage to the tradition.

237. (A) I, II, III and IV
Maharaja Swathi Tirunal of Travancore was a brilliant multi-linguistic composer who excelled in both the Carnatic and Hindustani traditions. He is famous for his 'Navaratri Kritis' and for composing a wide range of musical forms, from complex varnams to soulful padams. His ability to write in Sanskrit, Malayalam, Hindi, and several other languages made his court a unique center for national cultural exchange. His work remains a vital part of the repertoire for both vocalists and instrumentalists in modern India.

238. (A) Systematized pedagogical lessons into foundational exercises.
Purandara Dasa is revered as the 'Pitamaha' of Carnatic music because he created the first structured learning path for students. He developed a series of graded exercises, from the basic notes (Sarali Varisai) to complex rhythmic patterns (Alankaram), that are still used by every student today. This systematized approach ensured that the vast and complex tradition of Carnatic music could be passed down consistently and accurately through generations, making him the most influential early figure in its history.

239. (B) Swathi Tirunal
The term 'Carnatic Trinity' is specifically reserved for the three contemporary masters Tyagaraja, Muthuswami Dikshitar, and Shyam Shastri, who revolutionized the kriti form in the late eighteenth and early nineteenth centuries. While Maharaja Swathi Tirunal was also a brilliant and prolific composer who lived during the same period and contributed immensely to the tradition, he is traditionally categorized separately as a royal patron and a master of both Carnatic and Hindustani music, rather than as a member of the Trinity.

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178. (A) Both A and R are true and R is the correct explanation of A.
Dr. N. Rajam's revolutionary Gayaki Ang on the violin is based on her ability to mimic the continuous glides and ornaments of vocal music. This is achieved through a specialized bowing technique and unique fingering patterns that eliminate the gaps between notes. By studying under legendary vocalists, she developed a method that allows the violin to 'sing' with the same emotional depth and fluidity as a human voice, making her style truly distinctive and influential.

179. (D) Santoor
The Santoor is a percussion-string instrument that is played by striking the strings with two wooden mallets, not with a bow. In contrast, the Violin, Sarangi, and Esraj are all traditional bowed string instruments, where a bow is used to produce a continuous and sustained sound. This fundamental difference in playing technique defines the unique acoustic qualities and expressive range of each of these classical instruments in the Hindustani and Carnatic musical traditions.

180. (A) Both Statement I and Statement II are correct.
M.S. Subbulakshmi was a legendary Carnatic vocalist whose fame and influence extended far beyond India. In 1966, she became the first Indian musician to perform at the United Nations General Assembly, a landmark event for Indian cultural diplomacy. Her life of musical excellence and immense philanthropy was honored in 1998 when she became the first musician to be awarded the Bharat Ratna, India's highest civilian honor, cementing her status as a national icon.

181. (D) I, II, III and IV
Ustad Bismillah Khan was a legendary figure who brought the Shehnai from weddings to the international concert stage. He was deeply connected to the city of Varanasi and frequently performed at the Kashi Vishwanath Temple. His historic performance at the Red Fort on August 15, 1947, marked India's independence. In recognition of his lifelong contribution to music and his role as a symbol of India's composite culture, he received the Bharat Ratna in 2001.

182. (A) He was a legend of the Kirana Gharana.
Pandit Bhimsen Joshi was one of the most powerful and popular vocalists in the history of Hindustani classical music. He was a stalwart of the Kirana Gharana, known for his extraordinary breath control and emotional depth. While he did receive the Bharat Ratna, the year was 2008, not one of the earlier dates. His legacy is defined by his masterful Khayal renditions and his soulful Abhangs, making him a household name across India for generations.

183. (A) P-1, Q-2, R-3, S-4
M.S. Subbulakshmi was the first musical recipient of the Bharat Ratna in 1998. Pandit Ravi Shankar followed in 1999. Ustad Bismillah Khan was honored in 2001, and Pandit Bhimsen Joshi received the award in 2008. This timeline reflects the period when India's highest civilian honor was bestowed upon several of the greatest masters of the classical music tradition, recognizing their immense role in shaping the nation's cultural identity and heritage.

184. (A) Pt. Ravi Shankar
Pandit Ravi Shankar was the preeminent Sitar maestro who brought the instrument and Hindustani classical music to global prominence. His style was characterized by a brilliant mix of intricate rhythmic patterns (layakari) and soulful melodic glides (meends). As a Bharat Ratna recipient, his legacy is the definitive study for any student wishing to understand the peak of Sitar artistry and the successful fusion of Indian tradition with a broad international musical appeal.

185. (B) M.S. Subbulakshmi
M.S. Subbulakshmi's incredibly soulful and devotional singing was a major factor in bringing Carnatic classical music to a nationwide and international audience. Her renditions of bhajans and kritis possessed a universal spiritual appeal that transcended regional and linguistic boundaries. Through her concerts, films, and recordings, she became a symbol of Indian classical music, helping to foster a deep appreciation for the Carnatic tradition among listeners across the entire Indian subcontinent and beyond.

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170. (A) Kudau Singh
Kudau Singh was a legendary Pakhawaj maestro of the nineteenth century who served in several prominent royal courts, including Datia and Lucknow. He is a central figure for anyone studying the history of Pakhawaj accompaniment for Dhrupad. His compositions and playing style were so influential that they became the standard for generations of percussionists. His work reflects the high level of rhythmic sophistication achieved in the courtly music traditions of North India.

171. (B) A Kashmiri folk string instrument played with mallets.
The Santoor is an ancient stringed instrument that originated in the Kashmir Valley as a folk instrument. It is played by striking the strings with two light wooden mallets or hammers. Historically, it was used in Sufiana Mausiqi (Sufi music). It was only in the mid-twentieth century that musicians like Shiv Kumar Sharma modified the instrument's design and technique to enable it to perform the complex ragas and ornaments of Hindustani classical music.

172. (A) Bringing the Kashmiri folk Santoor to Hindustani classical music.
Pandit Shiv Kumar Sharma is the visionary musician who single-handedly transformed the Kashmiri folk Santoor into a sophisticated solo instrument for Hindustani classical music. He redesigned the instrument and invented new playing techniques to produce meend (glides) and other essential classical nuances. His success in this endeavor opened up a new world of melodic possibilities and made the Santoor one of the most popular and recognized instruments in the global classical arena.

173. (A) Bhajan Sopori and Shiv Kumar Sharma
The successful adaptation of the Santoor for Hindustani classical music was the result of the pioneering work of Pandit Shiv Kumar Sharma and Pandit Bhajan Sopori. Both musicians modified the instrument's tuning and developed specialized mallet techniques to simulate the continuous vocal glides that are essential to Indian classical ragas. Their efforts were instrumental in establishing the Santoor as a versatile and emotive solo instrument, forever changing the landscape of Indian instrumental music.

174. (D) Paagal Das - Punjab
Pandit Paagal Das was a legendary maestro of the Pakhawaj, not the Tabla. He belonged to the Ajrara and Banaras traditions of percussion but is most famous for his mastery of the Pakhawaj in the temple music of Ayodhya. The other pairs correctly identify Ahmad Jaan Thirakwa with Farrukhabad and both Kishan Maharaj and Samta Prasad with the Banaras Gharana. This distinction is crucial as the Pakhawaj and Tabla are different instruments.

175. (A) Harmonium accompanist who played with legendary vocalists.
Appa Jalgaonkar was a celebrated master of the Harmonium and was one of the most sought-after accompanists in Hindustani classical music. He provided sensitive and impeccable support to almost every legendary vocalist of his generation, including Pandit Bhimsen Joshi and Kumar Gandharva. His ability to perfectly follow and enhance the vocalist's performance while maintaining the instrument's own melodic integrity made him a highly respected figure in the classical music community across India.

176. (A) Harmonium
Ustad Mehmood Dhaulpuri was a legendary maestro of the Harmonium, famous for his sensitive and melodious accompaniment style. He was a constant presence on the concert stage, supporting many of the most famous Hindustani vocalists. Dhaulpuri was noted for his ability to translate the complex vocal nuances of different gharanas into his harmonium playing, earning him immense respect from both performers and audiences. He was one of the leading harmonium artists of the modern era.

177. (D) Brij Bhooshan Kabra - Carnatic Violin
Brij Bhooshan Kabra was a pioneer who adapted the Western guitar to Hindustani classical music, not a Carnatic violinist. In contrast, V.G. Jog and N. Rajam are leading figures in Hindustani violin, while M.S. Gopalakrishnan was a unique virtuoso who mastered both the Hindustani and Carnatic traditions on the violin. This matching highlights the diverse ways in which the violin and other Western instruments have been integrated into the two major Indian classical systems.

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194. (A) Ludwig van Beethoven
Ludwig van Beethoven is famously known for having suffered from progressive deafness, which became total in his later years. Despite this, he composed some of the most profound and revolutionary works in the Western classical canon, including his monumental Ninth Symphony. His ability to conceive and write such complex music entirely through his internal musical imagination is considered one of the greatest feats in human history, marking the pinnacle of the transition into the Romantic era.

195. (A) Mozart
Wolfgang Amadeus Mozart is the ultimate historical case study of a child prodigy in Western music. He began composing at the age of five and was touring Europe as a virtuoso performer shortly after. His natural genius was so immense that he mastered every musical form of his time, from opera to symphony, with incredible speed and artistic maturity. His life and work remain the standard against which all other musical prodigies are compared in the Western tradition.

196. (A) J.S. Bach
The term 'Baroque music' is most accurately and comprehensively defined through the works of Johann Sebastian Bach. His music represents the culmination of the Baroque style, which emphasized complex counterpoint, ornate melodic lines, and a structured approach to harmony. Bach's vast output, covering nearly every contemporary form except opera, provided the definitive structural and theoretical models that have influenced nearly all subsequent Western classical music, making him the central figure of the entire Baroque period.

197. (A) He was a bridge between the Classical and Romantic periods.
Ludwig van Beethoven was a transformative figure who served as the bridge between the Classical and Romantic eras of Western music. His early works followed the formal structures of Haydn and Mozart, but he later expanded these forms with greater emotional intensity and structural innovation. His symphonies, piano sonatas, and string quartets pushed the boundaries of musical expression, paving the way for the more personal and dramatic styles of the nineteenth-century Romantic composers.

198. (A) Pt. Ravi Shankar
Pandit Ravi Shankar was a pioneer in creating large-scale works that blended Indian classical music with Western symphonic structures. He composed several Sitar Concertos, including the first one commissioned by the London Symphony Orchestra. These works allowed the Sitar to act as a solo instrument within an orchestral setting, requiring a unique fusion of raga-based improvisation and Western orchestration. His efforts significantly expanded the horizons of both traditions and fostered a new era of global musical dialogue.

199. (D) Vichitra Veena - Appa Jalgaonkar
Appa Jalgaonkar was a celebrated master of the Harmonium, not the Vichitra Veena. The Vichitra Veena is a rare fretless instrument famously associated with scholars and performers like Pandit Lal Mani Mishra. In contrast, the other pairs correctly identify Bhajan Sopori with the Santoor, Ali Akbar Khan with the Sarod, and Anath Lal with the Shehnai. This distinction is important for understanding the specific instrumental expertise of these prominent figures in Indian classical music.

200. (B) Precise voice that became the standard for playback singing.
Lata Mangeshkar possessed a voice of incredible clarity, precision, and range, which became the definitive gold standard for Indian playback singing for over seven decades. Her ability to perfectly render the nuances of a composer's vision while maintaining a flawless and beautiful tone allowed her to dominate the film industry. Her voice was so iconic that it shaped the aesthetic preferences of millions and became an inseparable part of India's national and cultural identity.

201. (B) Vishnu Digambar Paluskar
Pandit Vishnu Digambar Paluskar was a visionary musician who used the power of classical and devotional music to inspire the masses during India's struggle for independence. He popularized the 'Ramdhun' (Raghupati Raghav Raja Ram) by performing it at major political gatherings, including those of Mahatma Gandhi. His efforts were part of a larger mission to make classical music a tool for national and spiritual

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in Ayodhya. He was widely acclaimed for his deep knowledge of the rhythmic traditions used in temple music and for his ability to provide powerful accompaniment to Dhrupad vocalists. His mastery of complex 'parans' and his robust playing style made him one of the most respected and influential figures in the modern history of the Pakhawaj in North India.

218. (A) Ahmad Jaan Thirakwa
Ustad Ahmad Jaan Thirakwa was the ultimate master of the Farrukhabad Gharana of Tabla, which is famous for its intricate and rapid 'Rela' compositions. His performances were the gold standard for clarity, rhythmic precision, and melodic beauty. A student wishing to understand the complex fingerwork and technical demands of the Farrukhabad style must study his vast body of recorded work. His legacy continues to influence almost every serious student and performer of the Tabla today.

219. (C) Amjad Ali Khan
Ustad Amjad Ali Khan is a world-renowned Sarod virtuoso who was honored with the title 'Aftab-e-Sarod', meaning the Sun of the Sarod. This title recognizes his extraordinary mastery and his role in bringing the instrument to global fame. As a representative of the sixth generation of the Bangash lineage, his unique technique and deep emotional rendering of ragas have made him one of the most influential and celebrated instrumentalists in the history of Indian classical music.

220. (D) Abdul Halim Jaffer Khan
Ustad Abdul Halim Jaffer Khan was a visionary Sitar maestro who created the unique 'Jafferkhani Baaj'. His style was a brilliant synthesis of vocal nuances (Gayaki Ang) and complex instrumental techniques (Tantrakari). He introduced several technical innovations to the instrument, including a specific type of rapid rhythmic play and innovative fingering patterns. His work remains a distinct and highly respected branch of the Sitar tradition, known for its brilliance, structural complexity, and deep melodic appeal.

221. (D) Pt. Ravi Shankar
The 'Maihar Band' was a pioneering Indian classical orchestra created by the legendary Ustad Allauddin Khan, who was the guru of Pandit Ravi Shankar. This ensemble was unique because it featured a wide range of Indian instruments performing together in a structured, orchestral format, a concept that was quite revolutionary for its time. Ravi Shankar often spoke of his guru's vision and innovation, which deeply influenced his own global efforts to bring Indian music to wider, more diverse audiences.

222. (A) Celebrated Sarod player who donated rare instruments.
Sharan Rani was a pioneering female Sarod player who achieved international acclaim at a time when instrumental performance was dominated by men. Beyond her career as a virtuoso, she was a passionate collector of rare and historical Indian musical instruments. Her dedication to preserving India's cultural heritage led her to donate a significant portion of her massive collection to the National Museum in New Delhi, where it serves as an invaluable resource for researchers and students of musicology.

223. (A) Ravi Shankar and Ali Akbar Khan
The Jugalbandi or duet between Pandit Ravi Shankar on the Sitar and Ustad Ali Akbar Khan on the Sarod is considered one of the most legendary musical partnerships in history. Both were disciples of the great Ustad Allauddin Khan and represented the Maihar Gharana. Their performances were a masterclass in musical dialogue, where they would seamlessly exchange complex phrases and rhythmic patterns, creating a profound and harmonious blend of two different but related string instruments that captivated global audiences.

224. (A) M.S. Gopal Krishnan - Sarangi
M.S. Gopalakrishnan was a legendary master of the Violin, not the Sarangi. He was famous for his absolute virtuosity in both the Hindustani and Carnatic classical traditions. In contrast, the other options correctly identify Vishwa Mohan Bhatt with the Mohan Veena, Brij Bhooshan Kabra with the classical slide guitar, and Shiv Kumar Sharma with the Santoor. These musicians were all pioneers who either invented or successfully adapted their respective instruments for the performance of high Indian classical music.

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approach. It requires the seamless integration of eight distinct musical elements, including Alap, Bol-Alap, and various types of Taans. Any vocalist wishing to master this traditional and structurally complete form of Khayal must study the techniques championed by Shankar Pandit and his lineage.

210. (A) Ustad Abdul Kareem Khan
Ustad Abdul Kareem Khan, the co-founder of the Kirana Gharana, revolutionized Hindustani music by placing an unprecedented emphasis on 'Sur' or the absolute purity and emotional resonance of each note. His slow, meditative style allowed for a deep exploration of the raga's soul through perfectly tuned swaras. This aesthetic shift profoundly influenced nearly all subsequent vocal styles in India, making the pursuit of perfect pitch and tonal beauty a central goal for modern classical performers and students.

211. (D) Siddheswari Devi - Thumri
Siddheswari Devi was a legendary figure of the Banaras tradition and is universally celebrated for her mastery of Thumri and other semi-classical forms like Dadra and Kajri. She is often referred to as the "Queen of Thumri." While the other options suggest classical or instrumental associations for vocalists like Lata Mangeshkar or Sharan Rani, Siddheswari Devi's entire career and fame were built on her soulful and emotive renditions of the light classical Purab Ang repertoire.

212. (A) I, II and IV
Shobha Gurtu was an icon of semi-classical music, famously known as the 'Thumri Queen'. Her style was a unique and powerful blend of the Banaras and Patiala traditions, allowing her to excel in forms like Thumri, Dadra, and seasonal melodies such as Hori and Chaiti. Her deep, resonant voice and emotive phrasing made her one of the most beloved and influential vocalists of her time, bringing a rich, classical depth to the more lyrical semi-classical genres.

213. (A) Elevating Purab Ang Thumri and bringing folk to the stage.
Girija Devi was a monumental figure who played a key role in elevating the status of Purab Ang Thumri and other folk-inspired forms like Kajri and Chaiti on the classical stage. She combined her rigorous classical training with a deep emotional sensibility, making semi-classical music more expressive and structurally sophisticated. Her dedication to teaching and performing helped preserve and revitalize the Banaras tradition, ensuring that these regional forms were respected and enjoyed by global audiences.

214. (D) Gangubai Hangal
Gangubai Hangal was a strict and dedicated Khayal singer of the Kirana Gharana. She purposefully avoided semi-classical genres like Thumri, Dadra, or Ghazal, choosing instead to focus entirely on the pure and slow-tempo development of classical ragas. In contrast, Begum Akhtar, Shobha Gurtu, and Girija Devi were all legendary masters who specialized in these lighter, more lyrical and emotive forms, making them the leading lights of the semi-classical tradition in Hindustani music.

215. (C) Bhajan Sopori
Pandit Bhajan Sopori was a distinguished Santoor maestro who belonged to a lineage deeply rooted in the Sufiana Mausiqi (Sufi music) tradition of Kashmir. He was a master of 'Sufiana Kalam', which involves the musical rendering of spiritual and mystical poetry. His work was instrumental in bridging the gap between this ancient regional devotional music and the more formal structure of Hindustani classical raga performance, earning him a unique and respected position in Indian music history.

216. (B) He completely abandoned the traditional 'Baya' (bass drum) in his performances.
Pandit Kishan Maharaj was a titan of the Banaras Gharana of Tabla and was famous for his authoritative and rhythmic style. Far from abandoning the 'Baya' (the bass drum), his mastery over both the right and left drums was central to his dynamic and powerful sound. He was known for his commanding stage presence and for his ability to provide energetic and nuanced accompaniment to the greatest maestros, while also being a brilliant and highly respected solo performer.

217. (A) Both Statement I and Statement II are correct.
Pandit Paagal Das, also known as Ram Shankar Das, was a legendary Pakhawaj maestro based

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186. (A) Purandara Dasa - Pitamaha of Carnatic music
Purandara Dasa is universally recognized as the Pitamaha or Grandfather of Carnatic music for his foundational role in systematizing its pedagogical structure. While the other composers listed—Tyagaraja, Muthuswami Dikshitar, and Swathi Tirunal—were all incredibly prolific and influential, Purandara Dasa's work in creating the basic lessons used by every student for centuries makes him the most appropriate early figure to be identified with this specific title and foundational contribution to the tradition.

187. (A) I, II, III and V
Tyagaraja was a central member of the Carnatic Trinity and is famous for composing the Pancharatna Kritis. He also created the Utsava Sampradaya Kritis, which are sung during religious festivals. His work is characterized by the use of 'sangatis', or melodic variations on a theme. Most importantly, he was a lifelong devotee of Lord Rama, and nearly all of his thousands of compositions are dedicated to his personal deity, reflecting his profound spiritual and musical journey.

188. (B) Slow, structurally complex Sanskrit kritis with deep philosophy.
Muthuswami Dikshitar's compositions are celebrated for their slow, majestic tempo and their deep philosophical content, often written in scholarly Sanskrit. His kritis are noted for their intricate structural balance and for being deeply rooted in the temple traditions of South India. Unlike the more emotional and spontaneous style of Tyagaraja, Dikshitar's work is often seen as a highly intellectual and meditative approach to the raga and the sacred text, demanding great technical skill from the performer.

189. (D) Swathi Tirunal
The Carnatic Trinity, also known as the Three Jewels of Carnatic Music, consists of Tyagaraja, Muthuswami Dikshitar, and Shyam Shastri. These three contemporary composers revolutionized the kriti form in the late eighteenth and early nineteenth centuries. While Maharaja Swathi Tirunal was also a brilliant and prolific composer of the same era, he is traditionally not included in the 'Trinity' category, though his contributions to both Carnatic and Hindustani music are of immense historical and artistic value.

190. (A) J.S. Bach
The formulation of the 72 Melakarta raga system in South India, which provided a highly structured and mathematical framework for the music, happened during the seventeenth and eighteenth centuries. This era of systematic musical thinking coincides with the life of Johann Sebastian Bach in Europe. Bach's work, such as the Well-Tempered Clavier, similarly aimed to explore all the possibilities of a structured harmonic and melodic system, marking a period of intense theoretical development in both traditions.

191. (D) He composed thousands of Kritis in Hindi.
Shyam Shastri, the oldest member of the Carnatic Trinity, composed his kritis primarily in Telugu and Sanskrit, not Hindi. He was a priest at the Kamakshi Amman Temple in Kanchipuram and dedicated most of his work to the Goddess. His compositions are famous for their rhythmic complexity and the use of the 'Shyama Krishna' mudra. While his output was smaller than Tyagaraja's, his pieces are considered masterpieces of the form and are essential to the repertoire.

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192. (A) Both Statement I and Statement II are correct.
Maharaja Swathi Tirunal of Travancore was a visionary who encouraged cultural exchange by inviting musicians from various parts of India, including North Indian classical artists, to his court. This unique environment allowed him to master and compose in both the Carnatic and Hindustani styles. His works include Hindustani forms like Dhrupad, Khayal, and Bhajan alongside traditional Carnatic kritis and varnams, making him one of the most versatile and inclusive composers in the history of Indian classical music.

193. (C) J.S. Bach
A student of the violin wishing to master polyphonic texture and intricate counterpoint would turn to the solo violin works of J.S. Bach, such as his Sonatas and Partitas. These pieces are legendary for their technical difficulty and their ability to create the illusion of multiple voices on a single instrument. Bach's absolute mastery of counterpoint makes him the definitive composer for anyone seeking to understand these structural concepts within the Western classical instrumental tradition.

225. (B) Tabla maestro of Banaras Gharana known for cinematic work.
Pandit Samta Prasad, also known as Gudai Maharaj, was a titan of the Banaras Gharana of Tabla. While he was a brilliant classical soloist and accompanist, he also achieved great fame for his work in the Indian film industry. His powerful and rhythmic playing can be heard in many iconic Bollywood soundtracks, making him a household name. He successfully bridged the gap between the rigorous world of classical percussion and the popular appeal of cinema, leaving an enduring cultural legacy.

226. (A) Kishori Amonkar
Kishori Amonkar was a revolutionary vocalist of the Jaipur-Atrauli Gharana and was honored with the title 'Gaan Saraswati' (Goddess of Music) for her extraordinary contribution to Hindustani classical music. She was famous for her intellectual depth and her ability to evoke profound emotions through her singing. Her style was a unique blend of her gharana's rigorous structure and a deeply personal, romantic aesthetic, making her one of the most respected and influential artists of the modern era.

227. (D) Savita Devi - Aggressive Dhrupad singing
Savita Devi was a leading exponent of the Banaras Gharana, specializing in semi-classical genres like Thumri, Dadra, and Chaiti. She was not a Dhrupad singer. Dhrupad is an ancient and rigorous form of vocal music, while Savita Devi's artistry was celebrated for its graceful and emotive rendering of the light classical Purab Ang style. The other options correctly describe the vocal characteristics and contributions of Kesar Bai Kerkar, Gangubai Hangal, and Heerabai Barodekar in their respective traditions.

228. (A) Both A and R are true and R is the correct explanation of A.
Kishori Amonkar was a visionary who believed that the true essence of music lay in 'Bhava' or emotional sentiment, rather than in the mechanical repetition of traditional rules. To achieve this, she often took creative liberties with raga structures, using subtle microtones and expressive phrasing to deeply move her listeners. This philosophy allowed her to transcend the boundaries of her Jaipur-Atrauli Gharana, creating a style that was both intellectually rigorous and profoundly emotive, redefining modern Hindustani vocal aesthetics.

229. (C) Pt. Mallikarjun Mansoor
Although Pandit Mallikarjun Mansoor was one of the most respected and masterful vocalists of the Jaipur-Atrauli Gharana, he was not awarded the Bharat Ratna. The other musicians mentioned—Ustad Bismillah Khan, Pandit Bhimsen Joshi, and Lata Mangeshkar—all received India's highest civilian honor for their extraordinary contributions to the nation's musical and cultural heritage. Mansoor's legacy is defined by his vast repertoire of rare ragas and his incredible artistic maturity, which earned him numerous other high national awards.

230. (A) Both Statement I and Statement II are correct.
Pandit Bhimsen Joshi was a legendary vocalist of the Kirana Gharana who achieved immense popularity across India. He was famous for his powerful Khayal renditions and for his deeply soulful singing of Abhangs (devotional songs in Marathi). He also founded the annual Sawai Gandharva Music Festival in Pune to honor his guru. This festival has become one of the most prestigious and large-scale events in the Indian classical music calendar, a testament to his enduring legacy and cultural impact.

231. (A) I, II and IV
M.S. Subbulakshmi was a legendary icon of Carnatic music and the first musician to receive the Bharat Ratna. Her voice is forever associated with the daily morning 'Venkateshwara Suprabhatam'. She also achieved fame as an actress, most notably for her role in the film 'Meera'. Although she was a master of the Carnatic tradition, she also performed several Hindustani bhajans, showing her versatility. Her life was a unique blend of high artistic achievement, spirituality, and massive national appeal.

232. (A) Popularized the Sitar through collaboration with George Harrison.
Pandit Ravi Shankar's global fame reached a peak in the 1960s through his association with George Harrison of The Beatles. This friendship and collaboration introduced the Sitar and Indian classical music to a whole new generation of listeners in the West. It sparked a worldwide

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awakening, bridging the gap between high art and common people.

202. (B) Bade Gulam Ali Khan - Agra
Ustad Bade Gulam Ali Khan was the legendary voice of the Patiala Gharana, not the Agra Gharana. He was famous for his incredible vocal range and his mastery of both Khayal and Thumri. The other pairs correctly identify Kumar Gandharva with his innovative Gwalior-based style, Pandit Jasraj with the Mewati Gharana, and Kishori Amonkar with the Jaipur-Atrauli Gharana. Khan's unique style became the most recognized and influential form of the Patiala school in the modern era.

203. (C) A is true but R is false.
Pandit Omkarnath Thakur was a student of Vishnu Digambar Paluskar, not Bhatkhande, and he was famous for his highly emotional and dramatic performance style. He often challenged the more mechanical and theoretical approach to music advocated by Bhatkhande, believing that the spiritual and psychological impact (bhava) of the raga was more important than rigid adherence to notation. Therefore, while the assertion is true, the reason provided is factually incorrect regarding his training and philosophy.

204. (D) Gangubai Hangal
Gangubai Hangal was a stalwart of the Kirana Gharana, where she focused on the deep, meditative development of swaras and the traditional Khayal repertoire of her lineage. In contrast, Kesar Bai Kerkar, Moghubai Kurdikar, and Kishori Amonkar were all leading representatives of the Jaipur-Atrauli Gharana. This gharana is noted for its complex rhythmic structures and non-stop, interconnected phrasing, which differs significantly from the slower, swara-centric approach of the Kirana tradition that Gangubai championed.

205. (A) Both Statement I and Statement II are correct.
Pandit C.R. Vyas was a versatile maestro who achieved a unique synthesis of the Gwalior, Agra, and Jaipur styles, creating his own cohesive and respected approach to Khayal. He was also a prolific composer of original bandishes, which he signed with the pen name 'Gunijaan'. His compositions are highly valued today for their melodic beauty and technical integrity, and they have become a staple in the repertoire of many modern Hindustani classical vocalists across India.

206. (B) I, II, III and IV
Pandit Vinayak Rao Patwardhan was a preeminent figure in the Gwalior Gharana and a senior disciple of Vishnu Digambar Paluskar. He contributed to the cultural landscape as both a classical vocalist and a celebrated actor-singer in the Marathi Natya Sangeet tradition. His scholarly work, the seven-volume Raga Vigyan, remains one of the most important pedagogical texts for students. His multi-faceted career helped popularize classical and semi-classical music among a wide audience throughout the mid-twentieth century.

207. (A) Prolific Gwalior recording artist during his career.
Pandit Narayan Rao Vyas was one of the most popular and recorded vocalists of the Gwalior Gharana during the early and mid-twentieth century. As a disciple of Vishnu Digambar Paluskar, he played a vital role in making classical music accessible to the public. His clear voice and melodious renditions made his 78 RPM records highly successful, bringing the refined aesthetics of the Gwalior style into homes across India and significantly increasing the popularity of classical vocal music.

208. (A) P-4, Q-3, R-1, S-2
Pandit Vishnu Narayan Bhatkhande authored the foundational Kramik Pustak Malika. Pandit Omkarnath Thakur wrote the theoretical treatise Pranav Bharati. Pandit Lal Mani Mishra's Bharatiya Sangeet Vadya is a definitive work on Indian instruments. Pandit Ramashraya Jha composed the five-volume Abhinav Geetanjali. These works collectively represent the peak of modern musical scholarship and composition in the Hindustani tradition, providing essential resources for both academic study and artistic performance across the Indian subcontinent.

209. (C) Pt. Krishna Rao Shankar Pandit
The Ashtanga Gayaki, or the "eight-fold singing style," is the defining technical framework of the Gwalior Gharana. Pandit Krishna Rao Shankar Pandit was the most prominent modern exponent who preserved this rigorous and comprehensive

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240. (A) Ludwig van Beethoven
Ludwig van Beethoven is universally acclaimed as the most important composer of the symphony in Western music history. His nine symphonies pushed the boundaries of the form and bridged the gap between the structured Classical era and the more expressive and dramatic Romantic era. His work, especially the Ninth Symphony with its final choral movement, transformed the symphony from an orchestral piece into a profound statement of human emotion and philosophy, influencing nearly all subsequent Western classical composers.

241. (D) Yehudi Menuhin was primarily a composer of Indian ragas.
Yehudi Menuhin was one of the greatest Western classical violinists of the twentieth century, not a composer of Indian ragas. While he was deeply interested in Indian music and collaborated with Pandit Ravi Shankar to bring it to a global audience, his own artistic career and training were firmly rooted in the Western classical tradition. The other options correctly identify the major contributions and challenges of legendary Western composers like J.S. Bach, Wolfgang Amadeus Mozart, and Ludwig van Beethoven.

242. (A) Both Statement I and Statement II are correct.
J.S. Bach's music is the ultimate expression of the Baroque style, characterized by complex polyphonic textures and the intricate use of counterpoint in his fugues. After his death, his music was largely forgotten by the general public until it was revived in the nineteenth century, most notably by Felix Mendelssohn. Today, Bach is recognized as one of the most influential and important composers in history, and his work is considered a foundational pillar of the entire Western classical musical tradition.

243. (A) Mozart
Wolfgang Amadeus Mozart is the definitive composer of the Classical era, known for the structural clarity, balance, and elegance of his music. A world-famous child prodigy, he mastered nearly every musical form of his time with unparalleled genius. His works are the perfect models for the Classical style, where every note and phrase is placed with precision and grace. Any student wishing to analyze the perfection of this era's musical architecture would naturally turn to the vast and brilliant repertoire of Mozart.

244. (A) J.S. Bach - Baroque
Johann Sebastian Bach is the most iconic figure of the Baroque era, a period defined by complex counterpoint and highly structured harmony. In contrast, Mozart and Beethoven are the central figures of the later Classical era, with Beethoven also bridging into the Romantic period. Yehudi Menuhin was a twentieth-century virtuoso, not a composer from the Medieval or Renaissance periods. This matching correctly identifies the historical and stylistic framework within which these major Western classical musicians lived and worked.

245. (A) Unprecedented dialogue between Sitar and Violin masters.
The collaboration between Pandit Ravi Shankar on the Sitar and Yehudi Menuhin on the Violin was a landmark in the history of global music. It was an unprecedented dialogue between two masters of completely different but equally rich traditions. Their performance and recordings, most notably the 'West Meets East' series, proved that Indian and Western classical music could find common ground through a respectful and creative exchange. This partnership played a vital role in popularizing Indian music among Western classical audiences.

246. (D) Pt. Vishnu Narayan Bhatkhande
Pandit Vishnu Narayan Bhatkhande was a monumental musicologist who worked to systematize Hindustani classical music during the early twentieth century. He authored several foundational texts, including 'Lakshya Sangeet' and the multi-volume 'Kramik Pustak Malika'. His work involved analyzing thousands of traditional compositions and ragas to create a logical and structured framework for modern music education. Bhatkhande's efforts were pivotal in preserving the diverse oral traditions of India and providing a standardized pedagogical system that is still used today.

247. (D) Sadarang - Miyan Ki Malhar
Raga Miyan Ki Malhar is traditionally attributed to Miyan Tansen, the legendary court musician of Emperor Akbar in the sixteenth century. It is not a creation of Sadarang. Niyamat Khan,

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known as Sadarang, lived in the eighteenth century and is instead famous for revolutionizing the Khayal form and composing hundreds of bandishes. The other options correctly link Tansen to Darbari Kanhada, Kumar Gandharva to Madhusuradwani, and C.R. Vyas to his original creation, the beautiful and modern raga Shiv-Abhogi.

248. (A) Both A and R are true and R is the correct explanation of A.
Pandit Vishnu Digambar Paluskar was a revolutionary who sought to democratize Indian classical music. He organized some of the first public, ticketed concerts in India to free musicians from the restrictive patronage of royal courts and to make the art form accessible to the growing middle class. His mission was not only musical but also social, as he worked to elevate the status of professional musicians and to make classical music a respected and vital part of national life.

249. (D) Shehnai
Ustad Bismillah Khan was a legendary figure who single-handedly brought the Shehnai from its traditional role in weddings and religious ceremonies to the international classical concert stage. The Shehnai is a double-reed wind instrument that requires immense breath control and technical skill to perform the complex ornaments and ragas of Hindustani classical music. Khan's absolute mastery and soulful renditions transformed the instrument's status and made it one of the most beloved and recognized voices in the entire Indian musical tradition.

250. (A) Both Statement I and Statement II are correct.
The Bharat Ratna is India's highest civilian honor, and M.S. Subbulakshmi was indeed the first musician to be honored with this award in 1998. In 2001, the award was bestowed upon two more legendary musical icons: the world-renowned playback singer Lata Mangeshkar and the master of the Shehnai, Ustad Bismillah Khan. These awards represent the nation's profound recognition of the extraordinary contributions that these artists made to India's cultural identity and to the global appreciation of Indian music.

251. (B) Tansen, Haridas, Gopal Nayak, Sadarang
The scholarly module identifies specific historical figures whose contributions laid the primary foundation for Indian performance traditions. These individuals include Tansen, Haridas, Gopal Nayak, and Sadarang. They are specifically designated as the earliest recognized luminaries for case-study analysis within the chronological and thematic framework established by the university research committee to study the bedrock of music.

252. (A) Balkrishna Bua Ichalkaranjikar
Following the study of early stalwarts, the academic curriculum shifts focus toward the transition periods marked by musical systematization and institutionalization. For this specific analytical phase, the scholars integrated the profound contributions of Pandit Balkrishna Bua Ichalkaranjikar. This selection highlights his role in the period when musical arts moved toward more formalized structures and institutional settings within India.

253. (C) Palushkar and Vishnu Narayan Bhatkhand
Within the academic curriculum, the phase concerning formalized documentation and educational propagation centers on two monumental figures. Scholars emphasized the frameworks established by Pandit Vishnu Digambar Palushkar and Pandit Vishnu Narayan Bhatkhand. These individuals were instrumental in creating systematic methodologies and educational structures that helped transition Indian musical arts from traditional performative practices into documented and institutionalized systems.

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254. (D) Systematic methodologies
The university researchers designed the introductory syllabus module with a specific scholarly intent to create a bridge between distinct historical eras. This objective involves connecting the ancient performative practices of luminaries like Haridas and Sadarang with the systematic methodologies developed by Palushkar and Bhatkhand. This approach provides students a comprehensive understanding of the structural evolution within Indian Music.

255. (C) Haridas and Sadarang
The curriculum aims to illustrate the structural evolution of Indian Music by bridging ancient performative traditions with modern systematic methodologies. To represent the ancient side of this bridge, the scholars explicitly identify Haridas and Sadarang. Their inclusion alongside systematic figures like Palushkar and Bhatkhand highlights the transition from traditional performance bedrock to the formalized educational frameworks of later periods.

256. (B) Ustaad Faiyaz Khan
In the secondary module of the academic study, researchers evaluate the individual artistic paradigms of specific influential figures. The analytical framework places Ustaad Faiyaz Khan alongside Ustad Bade Gulam Ali Khan and Ustad Nisaar Hussain Khan. This grouping allows for a comparative analysis to understand how these distinguished practitioners shaped the interpretative dimensions of Indian Music during their respective eras.

257. (D) How they shaped interpretative dimensions
The comparative analysis of traditional practitioners like Ustaad Faiyaz Khan and his contemporaries is designed for a specific scholarly purpose. Researchers seek to understand how these influential figures shaped the interpretative dimensions of Indian Music. By evaluating their individual artistic paradigms, the study illustrates how they elevated performative boundaries and maintained artistic integrity throughout the broader historical continuum.

258. (A) Pandit Omkar Nath Thakur
The academic review broadens its scope to document the structural performance methodologies advanced by eminent scholars in the field. Specifically, the researchers systematically recorded the methodologies of Pandit Omkar Nath Thakur. This documentation is part of a larger effort to understand the performative epoch and the rigorous artistic integrity maintained by distinguished maestros within the Indian musical tradition.

259. (C) Vinayak Rao Patwardhan and Naryan Rao Vyas
To provide a cohesive understanding of a specific performative epoch, the academic study integrates several eminent Pandits. Alongside the methodologies of Pandit Omkar Nath Thakur, the researchers included the specialized contributions of Vinayak Rao Patwardhan and Naryan Rao Vyas. This grouping demonstrates a concentrated investigative approach into how these performers collectively elevated the interpretative boundaries of the musical tradition.

260. (A) Six
The concentrated investigative approach in the secondary module focuses on a specific number of designated performers who elevated interpretative boundaries. These six maestros include Ustaad Faiyaz Khan, Ustad Bade Gulam Ali Khan, Ustad Nisaar Hussain Khan, Pandit Omkar Nath Thakur, Pandit Vinayak Rao Patwardhan, and Pandit Naryan Rao Vyas. Together, they represent a collective effort in maintaining rigorous artistic integrity.

261. (D) Krishna Rao Shankar Pandit
The scholarly examination focuses on prominent twentieth-century contributors to evaluate performative continuity. Within this context, Pandit C.R. Vyas and Krishna Rao Shankar Pandit are noted together for demonstrating rigorous stylistic preservation. Their inclusion in the case study highlights their role in maintaining traditional musical standards while the curriculum expanded to encompass a broader spectrum of performative mastery.

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262. (B) Pandit Mallikarjun Mansoor
As the theoretical analysis within the project expanded to cover a broader spectrum of performative mastery, the curriculum integrated the profound artistic outputs of specific individuals. Pandit Mallikarjun Mansoor was selected for this analytical phase. His inclusion serves to demonstrate the multifaceted dimensions of artistic expression and the shared dedication to musical excellence among the prominent practitioners being studied.

263. (C) Smt Gangubai Hangal and Kesar Bai Kerkar
A critical aspect of this academic module involves a comparative review of highly venerated female contributors with undisputed musical authority. The research systematically highlights the immense performative legacy of Smt Gangubai

299. (B) Bach, Beethoven, and Mozart

The second phase of the module adopted a cross-cultural analytical lens, requiring an examination of monumental global figures. The syllabus mandated the study of structural and harmonic complexities established by Bach, Beethoven, and Mozart. These three composers represent the cohort used by scholars to contrast regional compositional mastery with the broader architectures found in global musical history and traditions.

300. (A) Yahudi Menuhin

To bridge the gap between classical composition and exceptional performative execution in the global category, the academic review incorporated a specific legacy. The distinguished legacy of Yahudi Menuhin was integrated for this purpose. His inclusion allows scholars to contrast performative excellence with structural complexities, providing a comprehensive dual-faceted approach to comparing regional and global musical architectures and masters.

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272. (B) Kishori Amonkar
After evaluating the stylistic legacy of Moghubai Kurdikar, the academic review draws a direct analytical connection to another highly acclaimed figure. This connection is made with the musical contributions of Kishori Amonkar. This linking of artists helps scholars analyze the balance between tradition and innovation, emphasizing the profound theoretical and practical advancements achieved by these specific practitioners.

273. (D) Pandit Kumar Gandharv
During the transition to the examination of distinct interpretative philosophies, the researchers prominently feature specific performance aesthetics. The unparalleled aesthetics developed by Pandit Kumar Gandharv are a key focus in this phase. His work is analyzed to illustrate the profound advancements in the continuous evolution of Indian Music, particularly concerning innovative interpretations and the development of unique artistic frameworks.

274. (A) Pandit Jasraj
The curriculum expands its critical lens to include broader performative aspects and structural methodologies. Specifically, the study highlights the vast performative repertoire and rigorous structural methodologies of Pandit Jasraj. This inclusion is part of a larger academic grouping of six luminaries whose theoretical and practical achievements are analyzed for their enduring impact on the evolution of Indian Music.

275. (C) Pt. Ramashraa Jha
As part of the comprehensive syllabus mandate, the researchers included specific individuals whose contributions had a lasting influence. Pt. Ramashraa Jha was mandated for inclusion because his work was analyzed for its enduring impact on music formulation. This focus underscores his role in the theoretical and practical advancements achieved by the group of luminaries documented in this archive.

276. (A) Melodic and instrumental techniques
The university research panel designed a module to analyze a subset of composers and performers focusing on instrumental virtuosity. This specific case study exclusively examines practitioners who are renowned for their profound command over melodic frameworks and instrumental techniques. The narrative illustrates instrumental excellence by documenting how these artists shaped the structural analysis of melodic interpretations in Indian Music.

277. (D) Asad Ali Khan
The scholarly investigation into instrumental virtuosity begins with a structural analysis of specific musical interpretations. This analytical process commences with the work established by Asad Ali Khan. His contributions are deliberately paralleled with other theoretical and practical works to build a cohesive academic narrative regarding the command over melodic frameworks and techniques in the instrumental tradition.

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278. (B) Abdul Halim Zafar Khan
As the academic review moves deeper into the complexities of instrumental performance, it highlights intricate technical methodologies. Specifically, the methodologies developed by Abdul Halim Zafar Khan are featured prominently. This analysis is part of the comparative study of instrumental mastery, which seeks to provide a comprehensive representation of performers distinguished by their command over melodic frameworks and techniques.

279. (C) Sharan Rani
To ensure a comprehensive representation of the distinguished group of instrumental exponents, the study integrates several monumental artistic achievements. The achievements of Sharan Rani are specifically included to enrich the analytical discourse. Her contributions are evaluated alongside other maestros to illustrate a cohesive narrative of excellence and the profound impact of instrumental techniques within the classical repertoire.

280. (D) Amjad Ali Khan
The researchers conclude the thematic cluster of instrumental excellence by documenting the influence of a specific maestro. The profound global and regional impact of Amjad Ali Khan serves as the final component of this academic narrative. His work illustrates the high level of instrumental mastery and melodic command that defines this specialized group of performers in Indian Music.

Hangal and Kesar Bai Kerkar. By documenting their contributions, the study provides a comprehensive overview of their specific artistic epoch and their dedication to rigorous stylistic preservation.

264. (D) Abdul Kareem Khan
The structured academic grouping in this module aims to provide a comprehensive overview of a specific artistic epoch. To achieve this, the study incorporates the aesthetic innovations established by Abdul Kareem Khan. His contributions are seamlessly connected with the documented performative techniques of Heerabai Barodekar, demonstrating the shared dedication to excellence and the multifaceted nature of artistic expression.

265. (A) Performative continuity
The designated case study focusing on twentieth-century contributors like Pandit C.R. Vyas and Pandit Mallikarjun Mansoor has a specific analytical objective. It was designed to evaluate the performative continuity maintained by these prominent artists. By analyzing their stylistic preservation and aesthetic innovations, the research demonstrates how they collectively ensured the ongoing excellence of Indian Music traditions during that era.

266. (B) Suhasini Koretkar and Bade Ramdas
The academic committee formulated a syllabus module centered on performers known for profound emotional depth and distinct stylistic interpretations. The module commences with an examination of two specific figures. Suhasini Koretkar and Bade Ramdas were selected to provide the initial artistic frameworks and foundational performance metrics for the study of this specialized group of vocal artists and luminaries.

267. (B) Siddheswari Devi
Following the establishment of foundational performance metrics based on Bade Ramdas, the research progressed into an evaluation of legendary interpretative prowess. The scholars meticulously documented the immense contributions of Siddheswari Devi. Her inclusion in this specific analytical cluster highlights her role in enriching the emotional vocabulary and structural dimensions of Indian Music alongside other celebrated vocal artists.

268. (A) Begham Akhtar and Shobha Gurtu
A central thematic element of this investigation involves the comparative assessment of performative expressiveness among vocal artists. This assessment prominently features the celebrated artistry of Begham Akhtar and Shobha Gurtu. By focusing on these specific performers, the academic inquiry demonstrates a cohesive continuum of artistic expression and how they collectively contributed to the emotional depth of the musical tradition.

269. (C) Girija Devi
To ensure an exhaustive understanding of the performative domain characterized by emotional depth, scholars integrated several stylistic paradigms. Specifically, the paradigms defined by Girija Devi were included in the academic investigation. Her contributions help illustrate the cohesive continuum of artistic expression and how specific luminaries enriched the structural and emotional vocabulary within the broader context of Indian Music.

270. (D) Savita Devi
The curriculum recognized a curated list of seven luminaries to highlight a cohesive continuum of artistic expression. This specific analytical cluster concluded by recognizing the significant musical outputs of Savita Devi. Her contributions finalized the study, which aimed to demonstrate how these performers collectively enriched the structural and emotional vocabulary of the tradition while showing profound interpretative prowess.

271. (C) Moghubai Kurdikar
The specialized module for the academic archive begins by evaluating a distinct group of transformative artists. The first artist whose profound stylistic legacy is evaluated in this review is Moghubai Kurdikar. This analysis forms the starting point for a case study designed to explore the intricate balance between traditional adherence and innovative performative interpretation within the musical evolution.

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they collectively contributed to the development of unique tonal qualities in the repertoire.

290. (A) Appa Jalgaonkar and Mehmood Dhaulpuri
To complete the comprehensive syllabus segment regarding instrumental exponents, researchers documented the contributions of specific individuals who provided vital frameworks. The enduring musical contributions of Appa Jalgaonkar and Mehmood Dhaulpuri were analyzed for their roles in both supportive and solo capacities. Their inclusion ensures a full representation of practitioners who introduced unique qualities into the classical musical paradigm.

291. (C) Recipient of Bharat Ratna
The specialized case study focusing on the highest echelons of recognition is dedicated to a very specific group of luminaries. These individuals are solely those who have been officially designated as a Recipient of Bharat Ratna. The module evaluates their extraordinary socio-cultural and performative impact, providing scholars with a definitive metric for evaluating unparalleled lifetime contributions to Indian Music.

292. (A) M.S. Subbhalakshmi
The curriculum analysis of elite luminaries initiates with the vocal legacy of a specific foundational figure. M.S. Subbhalakshmi is established as the foundational pillar of this group due to her transcendent contributions. Her work is evaluated for its profound socio-cultural impact, setting the stage for the subsequent analysis of other distinguished recipients who have achieved national recognition.

293. (D) Pt. Ravi Shankar
Within the module on elite recipients of national recognition, one artist is specifically examined for his unique global contributions. Pt. Ravi Shankar is analyzed for his monumental global outreach and instrumental genius. His pairing with other traditional masters allows researchers to evaluate the diverse ways in which these luminaries have impacted the musical consciousness of the entire nation.

294. (B) Lata Mangeshkar
The academic framework evaluates the unmatched ubiquitous influence and recorded repertoire of a specific legendary vocalist. Lata Mangeshkar is analyzed for how she profoundly integrated into the musical consciousness of the nation. This study documents her vast impact alongside other elite figures, highlighting her unique position and extraordinary contribution to the recorded musical history of the country.

295. (C) Pt. Bhim Sen Joshi
The systematic documentation of unparalleled lifetime contributions concludes with a focus on structural vocal mastery. The academic study specifically focuses on the mastery demonstrated by Pt. Bhim Sen Joshi to finish the analytical module. Together with the other four recipients, he provides a definitive metric for researchers to evaluate the highest level of performative impact in Indian Music.

296. (D) Purandar Das
The first phase of the academic case study on compositional stalwarts focuses on traditional Indian paradigms. Scholars began this phase by meticulously evaluating the structural foundations laid by Purandar Das. This initial analysis serves as the starting point for a broader examination of the celebrated compositional trinity and other prolific contributors who are integral to the tradition.

297. (A) Shyam Shastri, Mutthuswami Dixitar, and Tyagraja
In the rigorous analysis of traditional Indian compositional paradigms, scholars identified a highly celebrated group of three individuals. This compositional trinity comprises Shyam Shastri, Mutthuswami Dixitar, and Tyagraja. Their work is evaluated for its structural foundations and is central to the curriculum's focus on regional mastery within the broader context of the historical development of Indian Music.

298. (B) Swathi Tirunal
The curriculum concluded the specific thematic cluster of the first analytical phase by integrating the work of a prolific composer. Swathi Tirunal is the figure whose musical contributions finalized this part of the study. This phase focused on traditional Indian paradigms, evaluating the structural foundations and regional mastery established by key historical figures before moving to global architectures.

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281. (A) Profound melodic instrumentation
The academic module investigating instrumental and rhythmic mastery is divided into two distinct performative streams. The first analytical section of this module exclusively evaluates artists who are associated with the domain of profound melodic instrumentation. Researchers focus on how these specific practitioners contributed through structural innovations and aesthetic interpretations to the evolution of melodic performance in India.

282. (B) Panna Lal Ghosh
Within the first analytical section focusing on melodic instrumentation, researchers meticulously examined various contributors. Following the review of Anath Lal, the study conducted a detailed evaluation of the structural innovations pioneered by Panna Lal Ghosh. This analysis is part of a sequence that includes multiple aesthetic interpretations, leading toward the final analysis of celebrated mastery in melodic performance.

283. (B) Vijay Raghav Rao and Ragunath Seth
Before concluding the melodic instrumentation section with the analysis of Hari Prasad Chaurasia, the researchers integrated the work of two other artists. The aesthetic interpretations of Vijay Raghav Rao and Ragunath Seth were examined in detail. This structural progression allows scholars to document the multifaceted dimensions of melodic mastery and the specific contributions of these influential instrumental practitioners.

284. (A) Rhythmic and percussive brilliance
The second section of the academic module shifts the focus away from melodic instrumentation. The curriculum mandates that researchers look strictly at rhythmic complexity and percussive brilliance. This part of the study involves a comparative analysis of legendary rhythmic practitioners and systematic documentation of percussive methodologies, highlighting the formidable structural rhythms established by these specific historical masters.

285. (C) Kudau Singh and Paagal Das
To finalize the rigorous academic evaluation of percussive brilliance, researchers analyzed distinct traditional methodologies. They focused on the traditional percussive methodologies preserved by Kudau Singh and Paagal Das. This analysis concludes the second section of the module, which documents rhythmic complexity and the performative precision required to maintain the integrity of these specific historical instrumental traditions.

286. (D) Brij Bhooshan Kabra
The scholarly review designed to analyze unique tonal qualities and instrument adaptation begins with a specific focus. The researchers initiate this module by examining the pioneering adaptive techniques of Brij Bhooshan Kabra. This starting point allows for a comparative analysis of how distinct instruments were introduced and adapted into the classical repertoire by innovative instrumental exponents and practitioners.

287. (C) Vishwa Mohan Bhatt
The curriculum mandates a direct comparative analysis between the pioneering adaptive techniques of Brij Bhooshan Kabra and the work of another artist. Specifically, the innovative acoustic designs of Vishwa Mohan Bhatt are drawn into this analysis. This comparison helps researchers understand how unique tonal qualities were introduced and how specific instruments were transformed within the classical musical repertoire.

288. (B) Shiv Kumar Sharma and Bhajan Sopori
The research extensively highlights two specific artists who were instrumental in transforming melodic instruments into primary solo vehicles. Shiv Kumar Sharma and Bhajan Sopori are the practitioners identified for their unparalleled structural contributions and immense performative legacy. Their work demonstrates how instruments that were not traditionally primary soloists were adapted to achieve significant status in the classical paradigm.

289. (D) M.S. Gopal Krishnan
In the section of the academic framework dedicated to bowed instrumentation, technical mastery is systematically analyzed. Alongside V.G. Jog and N. Rajam, the researchers integrated the technical mastery demonstrated by M.S. Gopal Krishnan. The study examines their shared dedication to lyrical precision and how

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CHAPTER 10

Gharna and Institutional System and conferences of Hindustani Music

1. Who is considered the pioneer of the institutionalized music education system in North India?
(A) Pt. V.N. Bhatkhande
(B) Pt. V.D. Paluskar
(C) Ustad Allauddin Khan
(D) Pt. Omkarnath Thakur

2. How is a 'Gharana' strictly defined in the context of Hindustani Classical Music?
(A) A musical lineage or stylization passed down through generations
(B) A specific geographical location where various ragas originated
(C) A newly invented raga structure within a specific school
(D) A formal music university established in the modern era

3. Identify the correct statement regarding the origin of Gharanas.
(A) They originated exclusively in the 20th century.
(B) They were created by the British colonial rulers.
(C) They evolved from the Guru-Shishya Parampara in royal courts.
(D) They are solely associated with instrumental music systems.

4. Identify the incorrect statement about the Gwalior Gharana.
(A) It is considered one of the oldest Khayal gharanas.
(B) It emphasizes open throat singing.
(C) Nathan Peer Bakhsh is a foundational figure.
(D) It strictly avoids the use of Behlava.

5. Given below are two statements, one is labelled as Assertion (A) and the other as Reason (R). Select the correct option from the choices provided.
Assertion (A): The Gharana system fostered highly specialized and distinct styles of rendition.
Reason (R): Musicians were isolated in different princely states, leading to independent stylistic evolution.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

6. Identify the correct pair of founder and Gharana.
(A) Ustad Abdul Karim Khan - Agra Gharana
(B) Ustad Alladiya Khan - Jaipur-Atrauli Gharana
(C) Pt. Bhimsen Joshi - Gwalior Gharana
(D) Ustad Faiyaz Khan - Kirana Gharana

7. Identify the incorrect pair of artist and their Gharana.
(A) Bade Ghulam Ali Khan - Patiala
(B) Amir Khan - Indore
(C) Krishnarao Shankar Pandit - Gwalior
(D) Mallikarjun Mansur - Kirana

8. Which of the following is NOT a characteristic of the Agra Gharana?
(A) Exclusive use of Sargam taans over Bol taans
(B) Nom-Tom Alap
(C) Strong rhythmic play (Layakari)
(D) Bol-Baant

9. What is the most appropriate reason for the decline of the traditional Gharana system in the modern era?
(A) Lack of talented musicians in the

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contemporary scene
(B) Direct ban on classical music by the central government
(C) Growth of institutionalized education and mass media
(D) Gradual disappearance of complex ragas from the repertoire

10. Match the following musician in List I with their corresponding Gharana in List II.
List I: (Musician)
P. Ravi Shankar
Q. Vilayat Khan
R. Ali Akbar Khan
S. Halim Jaffer Khan
List II: (Gharana)
1. Maihar
2. Imdadkhani
3. Indore
4. Jafferkhani
(A) P-1, Q-2, R-1, S-4
(B) P-2, Q-1, R-3, S-4
(C) P-1, Q-3, R-2, S-4
(D) P-3, Q-2, R-1, S-4

11. As a classical vocalist, if you focus heavily on precise intonation (Sur) and slow, meditative elaboration, which Gharana's style are you demonstrating?
(A) Agra
(B) Patiala
(C) Gwalior
(D) Kirana

12. Given below are two statements regarding music education. Select the correct option.
Statement I: Institutionalized music education made classical music accessible to the general public.
Statement II: Institutionalized music education completely eradicated the Guru-Shishya Parampara.
(A) Both Statement I and II are true.
(B) Both Statement I and II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

13. A student is analyzing a performance that features complex, unpredictable taans and a preference for Aprachalit (rare) ragas. The performer likely belongs to which Gharana?
(A) Gwalior
(B) Kirana
(C) Jaipur-Atrauli
(D) Indore

14. How does the concept of 'Khandan' differ from 'Gharana'?
(A) Khandan refers only to instrumentalists and their pupils.
(B) Khandan is a modern institutional degree awarded to artists.
(C) There is absolutely no difference between the two concepts.
(D) Khandan denotes bloodline, while Gharana is a stylistic tradition.

15. Consider the following statements about the institutionalized system of music:
I. It standardized the syllabus for music education.
II. It introduced a notation system for mass learning.
III. It restricted music strictly to royal courts.
IV. It allowed conducting formal examinations and awarding degrees.
Which of the above statement(s) is/are correct?
(A) I, II, and IV
(B) I, II, and III
(C) II, III, and IV
(D) I, III, and IV

16. What was the primary effect of the establishment of Gandharva Mahavidyalaya?
(A) The immediate dissolution of all existing classical Gharanas
(B) Democratization of music learning for the middle class
(C) The creation and propagation of the Dhrupad vocal style
(D) The banning of public concerts by traditional court artists

17. Who established the Bhatkhande Music Institute in Lucknow?
(A) Pt. V.D. Paluskar
(B) Rai Umanath Bali and Pt. V.N. Bhatkhande
(C) Ustad Allauddin Khan
(D) Nawab Wajid Ali Shah

18. Define 'Baani' in the context of Dhrupad.
(A) A stylistic tradition or school of rendering

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Dhrupad
(B) A specific rhythmic cycle used in temple performances
(C) A type of string instrument used for accompaniment
(D) A theoretical treatise on the evolution of shrutis

19. Identify the correct statement regarding the four Baanis of Dhrupad.
(A) They were established in the late 19th century.
(B) They are exclusively associated with Khayal singing.
(C) They are Gauhar, Dagar, Khandar, and Nauhar.
(D) They denote the four types of percussion instruments.

20. Read the following statements about Dhrupad Baanis:
I. Gauhar Baani is associated with Tansen.
II. Khandar Baani was developed by Raja Samokhan Singh.
III. Nauhar Baani is characterized by jumping intervals.
IV. Dagar Baani focuses primarily on fast taans.
V. Dagar Baani is rooted in the Dagar lineage.
Which of the above statement(s) is/are correct?
(A) I, II, III, and IV
(B) II, III, IV, and V
(C) I, III, IV, and V
(D) I, II, III, and V

21. Identify the incorrect statement about Gauhar Baani.
(A) It is characterized by a slow, peaceful, and steady progression.
(B) It is considered the foundation of the other Baanis.
(C) It incorporates heavy, aggressive Gamaks extensively.
(D) It maintains the purity of the Raga strictly.

22. Identify the correct pair of Baani and its primary aesthetic characteristic.
(A) Khandar Baani - Peaceful and slow
(B) Nauhar Baani - Use of Chhut (leaping) notes
(C) Dagar Baani - Aggressive martial style
(D) Gauhar Baani - Exclusive focus on Layakari

23. Identify the incorrect pair regarding the founder of the Baani.
(A) Gauhar Baani - Tansen
(B) Khandar Baani - Raja Samokhan Singh
(C) Nauhar Baani - Srichand Rajput
(D) Dagar Baani - Swami Haridas

24. Which of the following is NOT an essential part of a traditional Dhrupad performance?
(A) Murki
(B) Alap
(C) Jod
(D) Jhala

25. Arrange the following institutional milestones in chronological order of their establishment:
I. Gandharva Mahavidyalaya (Lahore)
II. Sangeet Natak Akademi
III. Bhatkhande Music Institute (originally Marris College)
IV. Prayag Sangeet Samiti
Which of the above statement(s) is/are in the correct order?
(A) I, III, IV, II
(B) I, IV, III, II
(C) III, I, IV, II
(D) IV, I, III, II

26. What was a major limitation of the Gharana system that institutional education sought to overcome?
(A) Secrecy and reluctance to teach outsiders
(B) Lack of aesthetic depth
(C) Over-reliance on written notation
(D) Inability to produce solo performers

27. How did Pt. V.N. Bhatkhande contribute to the institutionalization of Hindustani music?
(A) By inventing the percussion instrument Tabla
(B) By singing in the Dhrupad style exclusively
(C) By dissolving all existing regional Gharanas
(D) By classifying ragas into the Thaat system

28. Which Dhrupad Gharana is primarily famous today for keeping the Dagar Baani alive?
(A) Darbhanga Gharana
(B) Dagar Gharana
(C) Bettiah Gharana
(D) Talwandi Gharana

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(D) Its rejection of the Tabla.

90. Read the following statements about the Gwalior Gharana:
I. It is recognized as the mother of all Khayal gharanas.
II. Haddu, Hassu, and Nathu Khan were its prominent exponents.
III. It avoids the use of Behlava.
IV. It sings both popular and rare ragas with equal ease.
Which of the above statement(s) is/are correct?
(A) I, II, and IV
(B) II, III, and IV
(C) I, II, and III
(D) I, III, and IV

91. If a vocalist emphasizes emotional depth, elongates individual notes intensely, and frequently sings Thumri in the Punjab style, they likely belong to which Gharana?
(A) Agra
(B) Jaipur-Atrauli
(C) Gwalior
(D) Patiala

92. Given below are two statements regarding the Song and Drama Division. Select the correct option.
Statement I: The Song and Drama Division was established by the Ministry of Information and Broadcasting.
Statement II: Its primary goal is to promote international pop music in India.
(A) Both Statement I and II are true.
(B) Both Statement I and II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

93. A Sitar player frequently uses 'Krintan' and 'Zamzama' and plays fast Jhalas. This technical virtuosity aligns best with which instrumental tradition?
(A) Maihar
(B) Bishnupur
(C) Etawah/Imdadkhani
(D) Senia

94. How did the 'Akashvani Sangeet Sammelan' impact Hindustani musicians?
(A) It restricted their ability to perform live.
(B) It forced them to sing only light music.
(C) It replaced the Sangeet Natak Akademi.
(D) It provided a prestigious nationwide broadcast platform.

95. Read the following statements about the Kirana Gharana:
I. Ustad Abdul Karim Khan is a central figure.
II. The Gharana is known for step-by-step (Badhat) progression of the raga.
III. It places heavy emphasis on aggressive rhythmic taans.
IV. The voice culture focuses on a sweet, nasal intonation.
V. Pt. Bhimsen Joshi expanded its style by adding robust vocalism.
Which of the above statement(s) is/are correct?
(A) I, II, IV, and V
(B) I, II, III, and V
(C) I, III, IV, and V
(D) II, III, IV, and V

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96. What was the main contribution of Pt. V.D. Paluskar to Indian music?
(A) Inventing the Surbahar
(B) Bringing music out of the courts for the middle class
(C) Creating the Jaipur-Atrauli Gharana
(D) Writing the Natya Shastra

97. Which musical institution is located in Prayagraj (Allahabad) and conducts regular music exams?
(A) Bhatkhande Sanskriti Vishwavidyalaya
(B) Prayag Sangeet Samiti
(C) Gandharva Mahavidyalaya
(D) Indira Kala Sangeet Vishwavidyalaya

98. Define 'Gamak' in Hindustani music.
(A) A deliberate, graceful oscillation or shaking of a note
(B) A steady, flat note without any oscillation
(C) A fast rhythmic cycle
(D) The ending section of a Dhrupad

99. Identify the correct statement regarding Thumri.
(A) Thumri is primarily sung in Vilambit Ektaal.
(B) It is considered a purely instrumental genre.
(C) The text of Thumri is predominantly in Braj Bhasha or Awadhi.
(D) Thumri requires strict adherence to raga purity above all else.

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(B) Khayal only uses fast tempo.
(C) Dhrupad uses Sargam taans, Khayal does not.
(D) Khayal is ornamental; Dhrupad is bound by notes.

40. Read the following statements about the Imdadkhani Gharana:
I. It is also known as the Etawah Gharana.
II. Ustad Imdad Khan is a key figure.
III. It developed the Surbahar as a primary instrument.
IV. It is famous for introducing Pakhawaj accompaniment to Sitar.
Which of the above statement(s) is/are correct?
(A) I, II, and III
(B) I, II, and IV
(C) II, III, and IV
(D) I, III, and IV

41. What is a defining characteristic of the Senia Gharana of instrumental music?
(A) It exclusively uses the harmonium.
(B) It rejects the use of Alap.
(C) It claims descent from Tansen's lineage.
(D) It focuses only on Thumri.

42. Who among the following is famously associated with the Punjab Gharana of Tabla?
(A) Ustad Alla Rakha
(B) Pt. Kishan Maharaj
(C) Ustad Shafat Ahmed Khan
(D) Pt. Anindo Chatterjee

43. Define the 'Purab Ang' of Thumri.
(A) It is sung exclusively in the fast tempo (Drut).
(B) It is dominated by intricate, complex taans.
(C) It is traditionally accompanied by Pakhawaj.
(D) It uses Bol-banao and emotional delivery from UP.

44. Identify the correct statement about Punjab Ang Thumri.
(A) It is extremely slow and meditative.
(B) It is heavily influenced by Tappa, characterized by swift and complex Murkis.
(C) It does not use Kharaj (lower octave) notes.
(D) It originated in Bengal.

45. Read the following statements regarding Thumri:
I. Thumri is a semi-classical form of music.
II. Purab Ang is divided into Banaras and Lucknow styles.
III. Punjab Ang Thumri rarely uses Tappa-like elements.
IV. Girija Devi was an exponent of Purab Ang Thumri.
V. Thumri prioritizes rhythm over emotion.
Which of the above statement(s) is/are correct?
(A) I, II, III, and V
(B) II, III, and IV
(C) I, II, and IV
(D) I, IV, and V

46. Identify the incorrect statement about the Banaras style of Thumri.
(A) It is a part of the Purab Ang.
(B) It is deeply devotional and features local dialects.
(C) Laggi is played on the tabla towards the end.
(D) It is heavily focused on complex mathematically calculated Layakari.

47. Identify the correct pair of Thumri singer and their prominent Ang.
(A) Bade Ghulam Ali Khan - Punjab Ang
(B) Siddheshwari Devi - Punjab Ang
(C) Barkat Ali Khan - Purab Ang
(D) Rasoolan Bai - Punjab Ang

48. Which of the following elements is an exception in the rendering of Thumri compared to Khayal?
(A) Emphasis on Bol-banav
(B) Strict adherence to the rigid rules of the Raga
(C) Use of Khatka and Murki
(D) Expression of Shringar Rasa

49. Which of the following awards is considered the highest national honor specifically for performing arts in India?
(A) Bharat Ratna
(B) Sangeet Natak Akademi Fellowship
(C) Padma Vibhushan
(D) Kalidas Samman

50. Given below are two statements, one is labelled as Assertion (A) and the other as Reason (R).

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29. Identify the correct statement regarding the Darbhanga Gharana.
(A) It specializes exclusively in Khayal.
(B) It was founded by Ustad Allauddin Khan.
(C) It masters Khandar and Gauhar Baanis with rhythm.
(D) It does not use the Pakhawaj instrument.

30. Given below are two statements, one is labelled as Assertion (A) and the other as Reason (R). Select the correct option from the choices provided.
Assertion (A): The Talwandi Gharana of Dhrupad is highly prevalent in modern Indian classical concerts.
Reason (R): It has received extensive state patronage post-independence.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

31. Which Dhrupad Gharana is associated with the Mallik family?
(A) Darbhanga Gharana
(B) Bettiah Gharana
(C) Dagar Gharana
(D) Talwandi Gharana

32. Identify the incorrect statement about the Bettiah Gharana.
(A) It flourished in the royal court of Bettiah in Bihar.
(B) Pt. Ram Chatur Mallik was its sole founder.
(C) It is deeply influenced by the Nauhar and Khandar baanis.
(D) It lost much of its prominence in the 20th century.

33. Identify the correct pair of Dhrupad artist and Gharana.
(A) Ustad Zia Fariduddin Dagar - Darbhanga
(B) Pt. Abhay Narayan Mallik - Darbhanga
(C) Pt. Siyaram Tiwari - Bettiah
(D) Ustad Hafiz Ali Khan - Talwandi

34. Which element is generally NOT emphasized in the Dagar Gharana of Dhrupad?
(A) Fast-paced Sargam taans
(B) Elaborate Vilambit Alap
(C) Use of microtones (Shrutis)
(D) Meend

35. Match the Gharana in List I with its Special Feature in List II.
List I: (Gharana)
P. Gwalior
Q. Kirana
R. Jaipur-Atrauli
S. Agra
List II: (Special Feature)
1. Jod-raga expertise
2. Nom-tom alap
3. Ashtang gayaki
4. Swar-pradhan alap
(A) P-3, Q-4, R-1, S-2
(B) P-4, Q-3, R-2, S-1
(C) P-3, Q-4, R-1, S-2
(D) P-3, Q-1, R-4, S-2

36. An instrumentalist focuses on the 'Gayaki Ang' (vocal style) on the Sitar. Which Gharana's influence is most prominent?
(A) The Maihar Gharana of Sarod and Sitar
(B) The Bishnupur Gharana found in Bengal
(C) The Senia Gharana from the Tansen line
(D) The Imdadkhani (Etawah) Gharana

37. Given below are two statements regarding the Maihar Gharana. Select the correct option.
Statement I: The Maihar Gharana was established by Ustad Allauddin Khan.
Statement II: The Maihar Gharana strictly prohibits the playing of Sitar and Sarod.
(A) Both Statement I and II are true.
(B) Both Statement I and II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

38. Identify a Sitarist who heavily relies on 'Tantrakari' (instrumental techniques) rather than just 'Gayaki Ang'.
(A) Ustad Vilayat Khan
(B) Pt. Ravi Shankar
(C) Pt. Nikhil Banerjee
(D) Ustad Shujaat Khan

39. What is the fundamental difference between Dhrupad and Khayal styles?
(A) Dhrupad uses Tabla, Khayal uses Pakhawaj.

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59. What was the impact of Films on Hindustani Classical Music?
(A) It caused the complete extinction of classical music.
(B) It forced classical singers to abandon their Gharanas.
(C) It restricted music only to regional languages.
(D) It popularized classical ragas via simplified songs.

60. Match the Award in List I with its Field/Feature in List II.
List I: (Award)
P. Grammy Award
Q. Kalidas Samman
R. Sangeet Natak Akademi Award
S. Lata Mangeshkar Award
List II: (Field/Feature)
1. Given by MP Govt for Arts
2. International recognition in music
3. State-level playback singing award
4. National recognition for performing arts
(A) P-2, Q-1, R-4, S-3
(B) P-2, Q-1, R-4, S-3
(C) P-4, Q-3, R-1, S-2
(D) P-2, Q-4, R-1, S-3

61. Identify the correct statement about Pt. Ravi Shankar.
(A) He belonged to the Imdadkhani Gharana.
(B) He played the Sarod.
(C) He was awarded the Bharat Ratna.
(D) He strictly avoided playing in Western countries.

62. Given below are two statements regarding the ITC Sangeet Research Academy (SRA). Select the correct option.
Statement I: ITC Sangeet Research Academy (SRA) operates on a modern Guru-Shishya Parampara model.
Statement II: ITC SRA is funded primarily by the United Nations.
(A) Both Statement I and II are true.
(B) Both Statement I and II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

63. A researcher is studying the fusion of classical ragas into mainstream Indian cinema in the 1950s. Which music director would be a primary subject of this study?
(A) Naushad
(B) A.R. Rahman
(C) Amit Trivedi
(D) R.D. Burman

64. What is the fundamental purpose of Prasar Bharati in the context of music?
(A) To issue music degrees
(B) To serve as a public service broadcaster promoting India's musical heritage
(C) To organize international tours for artists
(D) To regulate the film industry

65. Consider the following statements about music conferences:
I. They provided a new platform for artists after the decline of princely states.
II. They are exclusively meant for instrumental music.
III. They help in bringing diverse Gharanas on a single stage.
IV. The All Bengal Music Conference was a historic event in the 20th century.
Which of the above statement(s) is/are correct?
(A) I, II, and III
(B) I, III, and IV
(C) II, III, and IV
(D) I, II, and IV

66. The establishment of the 'National Programme of Music' on AIR resulted in:
(A) Nationwide exposure for top-grade classical artists
(B) The decline of regional music
(C) The banning of film music
(D) The privatization of radio

67. Which of the following artists is NOT associated with the Kirana Gharana?
(A) Pt. Bhimsen Joshi
(B) Gangubai Hangal
(C) Ustad Amir Khan
(D) Sawai Gandharva

68. Define the 'Ashtang Gayaki' of the Gwalior Gharana.
(A) Singing in eight different octaves
(B) Singing only eight ragas
(C) A performance involving eight singers

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Select the correct option from the choices provided.
Assertion (A): The Harballabh Sangeet Sammelan is one of the oldest music conferences in India.
Reason (R): It is organized annually in Jalandhar to promote classical music.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

51. Which classical vocalist is known for establishing the Gandharva Mahavidyalaya?
(A) Pt. V.N. Bhatkhande
(B) Ustad Abdul Karim Khan
(C) Pt. Vishnu Digambar Paluskar
(D) Pt. Ratanjankar

52. Given below are two statements regarding music festivals. Select the correct option.
Statement I: The Dover Lane Music Conference is a major annual classical music event held in Mumbai.
Statement II: Sawai Gandharva Bhimsen Mahotsav is held annually in Pune.
(A) Both Statement I and II are true.
(B) Both Statement I and II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

53. If a student wants to learn the intricacies of 'Jod-Ragas' (compound ragas), which Gharana would be most appropriate to study?
(A) Gwalior
(B) Indore
(C) Jaipur-Atrauli
(D) Patiala

54. What is the primary focus of 'Bol-Banao' in Thumri?
(A) Fast rhythmic permutations
(B) Melodic variations expressing lyrical meaning
(C) Maintaining the purity of the raga
(D) Singing Sargam

55. Given below are two statements, one is labelled as Assertion (A) and the other as Reason (R). Select the correct option from the choices provided.
Assertion (A): AIR (All India Radio) played a pivotal role in popularizing Hindustani classical music post-independence.
Reason (R): It provided a national broadcasting platform and regular employment for traditional artists.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

56. Match the Conference/Festival in List I with its Location in List II.
List I: (Conference/Festival)
P. Tansen Samaroh
Q. Saptak Festival
R. Harballabh Sangeet Sammelan
S. Sankat Mochan Sangeet Samaroh
List II: (Location)
1. Jalandhar
2. Gwalior
3. Varanasi
4. Ahmedabad
(A) P-2, Q-4, R-1, S-3
(B) P-1, Q-2, R-4, S-3
(C) P-2, Q-3, R-1, S-4
(D) P-4, Q-1, R-3, S-2

57. Which institution was specifically set up by the Government of India to preserve and promote performing arts at the national level?
(A) Sahitya Akademi
(B) Lalit Kala Akademi
(C) Sangeet Natak Akademi
(D) National School of Drama

58. How did the 'Song and Drama Division' contribute to Indian music?
(A) Promoting national integration via traditional media
(B) By creating new Gharanas in various rural regions
(C) By banning classical music within the courtly areas
(D) By exporting Indian music to major European markets

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79. A tabla student is practicing 'Relas' and 'Kaydas' extensively. This highly systematic development is most characteristic of which Tabla Gharana?
(A) Delhi
(B) Banaras
(C) Punjab
(D) Lucknow

80. Given below are two statements, one is labelled as Assertion (A) and the other as Reason (R). Select the correct option from the choices provided.
Assertion (A): Ustad Amir Khan frequently used the Merukhand system in his performances.
Reason (R): Merukhand is a mathematical permutation of notes that provides complex melodic variations.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

81. Which Gharana of Khayal is known for its robust, full-throated voice culture and Bol-baant?
(A) Kirana
(B) Agra
(C) Patiala
(D) Indore

82. What does the term 'Akademi Puraskar' usually refer to in the context of Indian arts?
(A) Sangeet Natak Akademi Award
(B) National Film Award
(C) Padma Shri
(D) A local university degree

83. Identify the correct statement regarding the Patiala Gharana.
(A) It was founded by Ustad Alladiya Khan.
(B) It strictly avoids Thumri singing.
(C) It is known for complex Sargam and fast volleys of taans.
(D) It primarily uses the Pakhawaj.

84. Identify the incorrect statement about music conferences in India.
(A) They were instrumental in democratizing classical music.
(B) The Dover Lane Music Conference is held in Kolkata.
(C) They allow upcoming artists to perform alongside maestros.
(D) They replaced the Guru-Shishya Parampara entirely.

85. Match the Vocalist in List I with their corresponding Gharana in List II.
List I: (Vocalist)
P. Kishori Amonkar
Q. Prabha Atre
R. Malini Rajurkar
S. Girija Devi
List II: (Gharana)
1. Gwalior
2. Jaipur-Atrauli
3. Kirana
4. Banaras (Thumri)
(A) P-2, Q-3, R-1, S-4
(B) P-1, Q-2, R-3, S-4
(C) P-2, Q-3, R-1, S-4
(D) P-2, Q-4, R-1, S-3

86. Which pair represents the founders of the Patiala Gharana?
(A) Haddu and Hassu Khan
(B) Ali Bakhsh and Fateh Ali (Alia-Fattu)
(C) Chajju Khan and Nazir Khan
(D) Bande Ali Khan and Wahid Khan

87. Identify the incorrect statement about the Dhrupad Baani and its characteristic.
(A) Gauhar Baani - Meend and Gamak
(B) Khandar Baani - Heavy and forceful
(C) Nauhar Baani - Chhut (jump) notes
(D) Dagar Baani - Extreme Drut Laya focus

88. Which of the following is NOT an objective of the Sangeet Natak Akademi?
(A) Issuing commercial film music
(B) Preserving classical and folk music
(C) Awarding eminent artists
(D) Documenting musical traditions

89. What is the most appropriate reason for the distinct identity of the Jaipur-Atrauli Gharana?
(A) Its use of Western instruments
(B) Its exclusive singing of Taranas
(C) Its integration of Aakar taans and Laya-Bant

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(D) Inclusion of eight elements like Alap and Taan

69. Identify the correct statement about Ustad Bade Ghulam Ali Khan.
(A) He was a pioneer of the Agra Gharana.
(B) He famously introduced the 'Sargam' taan in his Khayal singing.
(C) He was known for his mastery over the Punjab Ang Thumri.
(D) He never sang in films.

70. Read the following statements about instrumental Gharanas:
I. The Senia Gharana traces its roots to Mian Tansen.
II. The Shahjahanpur Gharana is famous for Sarod playing.
III. The Maihar Gharana was founded by Ustad Amjad Ali Khan.
IV. The Imdadkhani Gharana emphasizes Gayaki Ang on the Sitar.
V. The Bishnupur Gharana is primarily located in Punjab.
Which of the above statement(s) is/are correct?
(A) I, III, and V
(B) I, II, and IV
(C) II, III, and IV
(D) I, IV, and V

71. Identify the incorrect statement about the Indore Gharana.
(A) It was founded by Ustad Amir Khan.
(B) It is deeply influenced by the Wahid Khan style of Kirana Gharana.
(C) It employs the Merukhand system for Alap and Taans.
(D) It features extremely fast, aggressive taans from the very beginning of the recital.

72. Identify the correct pair of artist and instrument.
(A) Ustad Bismillah Khan - Shehnai
(B) Pt. Shivkumar Sharma - Sitar
(C) Pt. Hariprasad Chaurasia - Tabla
(D) Ustad Zakir Hussain - Sarod

73. Identify the incorrect pair of musician and award.
(A) M.S. Subbulakshmi - Bharat Ratna
(B) Pt. Ravi Shankar - Bharat Ratna
(C) Pt. Bhimsen Joshi - Grammy Award
(D) Ustad Bismillah Khan - Bharat Ratna

74. Which musical feature is generally considered an exception in the Jaipur-Atrauli Gharana?
(A) Use of straight, linear, and flat taans
(B) Complex rhythmic interplay
(C) Singing of Aprachalit (rare) ragas
(D) Aakara singing

75. Arrange the following musicians in chronological order of their birth:
I. Swami Haridas
II. Mian Tansen
III. Ustad Allauddin Khan
IV. Pt. Ravi Shankar
Which of the above statement(s) is/are in the correct order?
(A) I, II, III, IV
(B) II, I, III, IV
(C) I, II, IV, III
(D) II, I, IV, III

76. Which of the following best describes the contribution of SPIC MACAY?
(A) It awards the Bharat Ratna.
(B) It promotes classical music and culture among youth in educational institutions.
(C) It produces commercial Bollywood music.
(D) It acts as a union for classical musicians.

77. The 'Nom-Tom' Alap in Khayal singing is a direct inheritance from which older musical form?
(A) Thumri
(B) Tappa
(C) Dhrupad
(D) Tarana

78. Given below are two statements regarding the Banaras Gharana. Select the correct option.
Statement I: The Banaras Gharana is known for both vocal (Thumri) and Tabla playing.
Statement II: The Banaras Gharana strictly follows the Dagar Baani.
(A) Both Statement I and II are true.
(B) Both Statement I and II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

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100. Given below are two statements regarding the Dagar Baani. Select the correct option.
Statement I: The Dagar Baani is closely associated with the Dagar family lineage.
Statement II: The Dagar Baani utilizes complex Bol-baant heavily.
(A) Both Statement I and II are true.
(B) Both Statement I and II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

101. Identify the incorrect statement about the Agra Gharana.
(A) Ustad Faiyaz Khan was a leading exponent.
(B) The voice production is typically deep and robust.
(C) The Gharana avoids the use of Nom-Tom Alap.
(D) It is influenced by the Nauhar Baani.

102. Identify the correct pair of Gharana and its founder.
(A) Kirana - Ustad Alladiya Khan
(B) Bhendi Bazaar - Ustad Aman Ali Khan
(C) Agra - Ustad Amir Khan
(D) Patiala - Ustad Abdul Karim Khan

103. Identify the incorrect pair of Thumri artist and style.
(A) Girija Devi - Banaras
(B) Shobha Gurtu - Light Classical/Thumri
(C) Begum Akhtar - Purab Ang/Ghazal
(D) Bade Ghulam Ali Khan - Purab Ang

104. Which of the following is NOT an instrumental Gharana?
(A) Atrauli
(B) Maihar
(C) Senia
(D) Imdadkhani

105. Given below are two statements, one is labelled as Assertion (A) and the other as Reason (R). Select the correct option from the choices provided.
Assertion (A): The Punjab Ang of Thumri is distinct from the Purab Ang.
Reason (R): It incorporates swift Tappa-like taans and complex Murkis.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

106. Match the Musician in List I with their corresponding Institution/Contribution in List II.
List I: (Musician)
P. V.N. Bhatkhande
Q. V.D. Paluskar
R. Allauddin Khan
S. S.N. Ratanjankar
List II: (Institution/Contribution)
1. Gandharva Mahavidyalaya
2. Maihar Band
3. Marris Music College
4. Bhatkhande system propagation
(A) P-3, Q-1, R-2, S-4
(B) P-1, Q-3, R-4, S-2
(C) P-4, Q-2, R-1, S-3
(D) P-3, Q-4, R-1, S-2

107. Given below are two statements regarding Khayal performance. Select the correct option.
Statement I: A singer rendering a Khayal uses slow, systematic note-by-note expansion (Swar-Pradhan) to create a deeply meditative mood.
Statement II: This style is a hallmark competency of the Kirana Gharana.
(A) Both Statement I and II are true.
(B) Both Statement I and II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

108. Given below are two statements regarding Ustad Allauddin Khan. Select the correct option.
Statement I: Ustad Allauddin Khan was a disciple of Ustad Wazir Khan of Rampur.
Statement II: Ustad Wazir Khan belonged to the Senia tradition.
(A) Both Statement I and II are true.
(B) Both Statement I and II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

109. An artist blends classical ragas into a theatrical drama for public awareness. This activity aligns best with the mandate of which organization?
(A) Sangeet Natak Akademi
(B) Film Certification Board

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(C) Song and Drama Division
(D) Archaeological Survey of India.

110. How did the notation system introduced by institutionalized education affect the oral tradition?
(A) It destroyed oral tradition completely.
(B) It was rejected by all musicians.
(C) It restricted music only to readers.
(D) A secondary method for preserving and standardizing compositions.

111. Read the following statements regarding the origin of Gharanas:
I. Gharanas emerged as distinct styles primarily in the 18th and 19th centuries.
II. The decline of the Mughal empire scattered musicians to regional courts, fostering Gharanas.
III. 'Gharana' requires a tradition to be maintained for at least three generations.
IV. The British East India Company officially funded the creation of Gharanas.
Which of the above statement(s) is/are correct?
(A) I, II, and III
(B) II, III, and IV
(C) I, III, and IV
(D) I, II, and IV

112. The heavy use of 'Pukar' (emotional calling out) is a signature feature of which Thumri Ang?
(A) Punjab Ang
(B) Purab Ang
(C) Gaya Ang
(D) Gwalior Ang

113. Which Khayal Gharana is historically linked to the Qawwal Bacchon Ka Gharana?
(A) Gwalior
(B) Delhi
(C) Agra
(D) Patiala

114. Define the term 'Laggi' in the context of Thumri.
(A) Fast tabla section played towards the end of a Thumri
(B) A slow, introductory melody used in vocal meditation
(C) A string instrument used for accompaniment in Bihar
(D) The lyrical poetry of the Thumri written in dialects

115. Read the following statements about the Sangeet Natak Akademi:
I. It was founded in 1953.
II. It gives awards only to classical vocalists.
III. It supports both classical and traditional/ folk arts.
IV. The Chairman is appointed by the President of India.
Which of the above statement(s) is/are correct?
(A) I, II, and III
(B) II, III, and IV
(C) I, III, and IV
(D) I, II, and IV

116. Read the following statements about Pt. Omkarnath Thakur:
I. He was a disciple of Pt. V.D. Paluskar.
II. He was heavily influenced by the Gwalior Gharana.
III. He authored 'Pranav Bharati'.
IV. He exclusively sang Dhrupad.
V. He was the first Principal of Mahila Mahavidyalaya in BHU.
Which of the above statement(s) is/are correct?
(A) I, II, IV, and V
(B) II, III, IV, and V
(C) I, III, IV, and V
(D) I, II, III, and V

117. Identify the incorrect statement regarding the Maihar Gharana.
(A) It was developed by Ustad Allauddin Khan.
(B) Pt. Ravi Shankar and Ustad Ali Akbar Khan are its notable exponents.
(C) It strictly prohibits the use of Surbahar.
(D) It emphasizes a blend of Dhrupad and Khayal angs on instruments.

118. Identify the correct pair of Award and conferring authority.
(A) Tansen Samman - Government of Uttar Pradesh
(B) Kalidas Samman - Government of Madhya Pradesh
(C) Bharat Ratna - Sangeet Natak Akademi
(D) Sangeet Natak Akademi Award - Ministry of Education

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119. Identify the incorrect pair regarding the Baanis and their modern representation.
(A) Dagar Baani - Dagar brothers
(B) Khandar Baani - Darbhanga Gharana
(C) Nauhar Baani - Bettiah Gharana
(D) Gauhar Baani - Maihar Gharana

120. Which feature is an exception to the general characteristics of the Jaipur-Atrauli Gharana?
(A) Extensive use of Sargam Taans
(B) Singing Anvat (rare) ragas
(C) Medium tempo (Madhya Laya) progression
(D) Complex, interwoven Taans

121. Arrange the following classical music awards in hierarchical order, from highest to lowest prestige:
I. Sangeet Natak Akademi Award
II. Bharat Ratna
III. Sangeet Natak Akademi Fellowship (Ratna Sadasya)
IV. Padma Shri
Which of the above statement(s) is/are in the correct order?
(A) II, III, I, IV
(B) II, I, III, IV
(C) II, III, IV, I
(D) III, II, I, IV

122. If you are analyzing a performance that features profound emotional depth, slow tempo, and a distinct lack of fast rhythmic gymnastics, which Gharana is most likely being represented?
(A) Kirana
(B) Patiala
(C) Agra
(D) Gwalior

123. Given below are two statements regarding film music and Thumri. Select the correct option.
Statement I: The Indian film industry has frequently adapted traditional Thumris into movie soundtracks.
Statement II: Adaptation of Thumris in films has led to the absolute destruction of the Purab Ang.
(A) Both Statement I and II are true.
(B) Both Statement I and II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

124. A student is performing a Khayal and uses 'Sargam' extensively for rhythmic play. Which Gharana popularized this technique?
(A) Kirana
(B) Patiala
(C) Agra
(D) Jaipur-Atrauli

125. Arrange the following figures chronologically by their typical historical era:
I. Amir Khusro
II. Tansen
III. Sadarang
IV. V.N. Bhatkhande
Which of the above statement(s) is/are in the correct order?
(A) I, II, III, IV
(B) II, I, III, IV
(C) I, III, II, IV
(D) II, III, I, IV

126. What was the primary purpose of introducing 'Akashvani's National Programme of Music' in 1952?
(A) To broadcast commercial film music
(B) To broadcast international news
(C) To promote Western classical music
(D) Popularizing classical music and national integration

127. Which Hindustani classical vocalist was the first to receive the Bharat Ratna?
(A) Pt. Bhimsen Joshi
(B) M.S. Subbulakshmi
(C) Ustad Bismillah Khan
(D) Lata Mangeshkar

128. Define the term 'Gharana' etymologically.
(A) It stems from 'Gyan' meaning knowledge.
(B) Stems from 'Ghar' meaning house or family lineage.
(C) It stems from 'Gaan' meaning singing.
(D) It stems from 'Garh' meaning fort.

129. Identify the correct statement about the Bhendi Bazaar Gharana.
(A) It is famous for its instrumental music.
(B) It uses the 'Khandmeru' (Merukhand) system of sargam.
(C) It was founded by Ustad Alladiya Khan.
(D) It strictly avoids singing Khayal.

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explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

151. Which famous vocal Gharana does Pt. Mallikarjun Mansur belong to?
(A) Kirana
(B) Gwalior
(C) Agra
(D) Jaipur-Atrauli

152. Given below are two statements regarding the Purab Ang of Thumri. Select the correct option.
Statement I: The Purab Ang of Thumri is famous for its 'Bol-Banao' technique.
Statement II: The Purab Ang strictly avoids the expression of Shringar Rasa.
(A) Both Statement I and II are true.
(B) Both Statement I and II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

153. If a student wants to research the fusion of folk tunes of Uttar Pradesh into semi-classical music, which style should they study?
(A) Dagar Dhrupad
(B) Gwalior Khayal
(C) Banaras Thumri
(D) Punjab Tappa

154. What differentiates a 'Music Conference' from a typical traditional 'Mehfil'?
(A) Large public ticketed festivals vs private gatherings
(B) Mehfils are large-scale public ticketed events for the common masses
(C) Conferences do not allow classical music to be performed by any artists
(D) Mehfils are organized by the central government on a monthly basis

155. Read the following statements about Pt. Ravi Shankar:
I. He trained under Ustad Allauddin Khan.
II. He won multiple Grammy Awards.
III. He founded the Kinnara School of Music.
IV. He never collaborated with Western musicians.
Which of the above statement(s) is/are correct?
(A) I, II, and IV
(B) II, III, and IV
(C) I, III, and IV
(D) I, II, and III

156. The contribution of B.V. Keskar as the Minister of Information and Broadcasting was crucial for:
(A) Introducing pop music to AIR
(B) Banning the harmonium on AIR and promoting classical music
(C) Shutting down Sangeet Natak Akademi
(D) Promoting silent films

157. Which vocalist is renowned for singing Khayal in the Kirana style and later establishing his own unique blend, popularizing Abhangs as well?
(A) Pt. Jasraj
(B) Ustad Amir Khan
(C) Pt. Bhimsen Joshi
(D) Pt. Kumar Gandharva

158. Define the 'Gwalior Gharana' approach to Khayal.
(A) Only fast taans, no slow elaboration
(B) Complete reliance on Sargam
(C) Singing exclusively in Tar Saptak
(D) Balanced Alap, Taan, and Layakari

159. Identify the correct statement regarding the contribution of Akademies.
(A) They provide financial assistance, fellowships, and archival facilities for performing arts.
(B) They serve as regulatory bodies that ban foreign music.
(C) They are purely private, profit-making companies.
(D) They focus only on modern dance.

160. Match the Artist in List I with their corresponding Gharana/Style in List II.
List I: (Artist)
P. Ustad Bismillah Khan
Q. Pt. Kishan Maharaj
R. Ustad Vilayat Khan
S. Pt. Kumar Gandharva
List II: (Gharana/Style)
1. Etawah
2. Banaras (Tabla)
3. Banaras (Shehnai)
4. Unique/Independent

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I. The Dagar Gharana focuses on the Dagar Baani.
II. The Darbhanga Gharana focuses on the Khandar Baani.
III. The Bettiah Gharana was heavily patronized by the Maharaja of Bettiah.
IV. All Dhrupad Gharanas eventually merged into Khayal.
Which of the above statement(s) is/are correct?
(A) I, III, and IV
(B) I, II, and III
(C) II, III, and IV
(D) I, II, and IV

141. The establishment of universities offering degrees in classical music primarily led to:
(A) The immediate extinction of Gharanas
(B) The banning of public performances
(C) The democratization and theoretical standardization of music
(D) A decline in musical literature

142. Who is known as the "Aftab-e-Mousiqi" (Sun of Music)?
(A) Ustad Bade Ghulam Ali Khan
(B) Pt. Omkarnath Thakur
(C) Ustad Alladiya Khan
(D) Ustad Faiyaz Khan

143. Define the 'Khyal' genre in contrast to Dhrupad.
(A) Khyal means 'imagination' and allows extensive improvisation.
(B) Khyal is completely fixed and pre-composed.
(C) Khyal is only played on instruments.
(D) Khyal uses no rhythmic cycle.

144. Identify the correct statement about the role of Films in Hindustani Music.
(A) Films have strictly avoided classical ragas.
(B) Classical musicians like Pt. Ravi Shankar and Ustad Ali Akbar Khan have composed music for films.
(C) Films replaced AIR as the primary classical music broadcaster.
(D) Only Western music is used in films.

145. Read the following statements about the Bhendi Bazaar Gharana:
I. It was established in Mumbai.
II. Chhajju Khan, Nazir Khan, and Khadim Hussain Khan are key founders.
III. It emphasizes the Khandmeru system.
IV. Lata Mangeshkar received training from Ustad Aman Ali Khan of this Gharana.
V. It is a branch of the Gwalior Gharana.
Which of the above statement(s) is/are correct?
(A) I, II, III, and V
(B) I, II, III, and IV
(C) II, III, IV, and V
(D) I, III, IV, and V

146. Identify the incorrect statement regarding the Institutional system.
(A) It ensured that only students from royal families could learn music.
(B) It introduced a structured syllabus.
(C) It created a standardized examination system.
(D) It led to the mass publication of music notation books.

147. Identify the correct pair of Award and its international equivalence.
(A) Bharat Ratna - Hollywood Walk of Fame
(B) Sangeet Natak Akademi - Nobel Prize
(C) Grammy Award - International Music Industry
(D) Padma Shri - Oscar

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148. Which Gharana's style involves jumping from one note to a distant note (Chhut) gracefully?
(A) Dagar Baani
(B) Khandar Baani
(C) Gauhar Baani
(D) Nauhar Baani

149. The 'Sankat Mochan Sangeet Samaroh' is a famous annual music festival held in which city?
(A) Pune
(B) Jalandhar
(C) Varanasi
(D) Kolkata

150. Given below are two statements, one is labelled as Assertion (A) and the other as Reason (R). Select the correct option from the choices provided.
Assertion (A): The Agra Gharana uses 'Nom-Tom' Alap before the bandish.
Reason (R): The Agra Gharana has a strong historical link to the Dhrupad tradition.
(A) Both A and R are true and R is the correct

130. Given below are two statements, one is labelled as Assertion (A) and the other as Reason (R). Select the correct option from the choices provided.
Assertion (A): Prasar Bharati has archived thousands of hours of classical music.
Reason (R): It acts as the autonomous public service broadcaster, tasked with preserving national culture.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

131. Which pair accurately represents a Thumri style and its region?
(A) Banaras Ang - Punjab
(B) Punjab Ang - Bengal
(C) Lucknow Ang - Uttar Pradesh
(D) Gaya Ang - Maharashtra

132. Identify the incorrect statement regarding the Song and Drama Division.
(A) It was set up in 1954.
(B) It utilizes traditional performing arts...
(C) It operates under the Ministry...
(D) It issues the Grammy Awards in India.

133. Identify the correct pair of Gharana and its geographical origin.
(A) Patiala - Gujarat
(B) Kirana - Bengal
(C) Jaipur-Atrauli - Rajasthan/UP
(D) Gwalior - Kerala

134. Which of the following is an exception to the traditional Guru-Shishya Parampara?
(A) Living with the Guru
(B) Paying fixed monthly tuition fees
(C) Performing household chores for the Guru
(D) Oral transmission of music

135. Match the Musician in List I with their corresponding Institution/Movement in List II.
List I: (Musician)
P. V.D. Paluskar
Q. V.N. Bhatkhande
R. Ravi Shankar
S. B.V. Keskar
List II: (Institution/Movement)
1. National Programme of Music (AIR)
2. Gandharva Mahavidyalaya
3. Marris College
4. Kinnara School of Music
(A) P-2, Q-3, R-4, S-1
(B) P-3, Q-2, R-1, S-4
(C) P-2, Q-4, R-3, S-1
(D) P-2, Q-3, R-4, S-1

136. What is the most appropriate description of the 'Maihar Band'?
(A) Orchestral classical instrument group created by Allauddin Khan
(B) A modern Western rock band originating from the Maihar region
(C) A traditional vocal choir formed within the Gwalior court
(D) A formal military marching band performing in regional parades

137. Given below are two statements regarding the Sangeet Natak Akademi. Select the correct option.
Statement I: The Sangeet Natak Akademi was created to foster classical arts alone.
Statement II: The Sangeet Natak Akademi provides grants to cultural institutions.
(A) Both Statement I and II are true.
(B) Both Statement I and II are false.
(C) Statement I is false but Statement II is true.
(D) Statement I is true but Statement II is false.

138. If a Sitarist plays an elaborate 'Alap-Jod-Jhala' before playing a gat, they are incorporating elements of which vocal style?
(A) Dhrupad
(B) Thumri
(C) Tappa
(D) Ghazal

139. How does the 'Gaya Ang' differ from the 'Banaras Ang' of Thumri?
(A) Gaya Ang is strictly instrumental.
(B) Gaya Ang uses Pakhawaj.
(C) Banaras Ang uses Western instruments.
(D) Gaya Ang features regional folk flavors from Bihar.

140. Read the following statements about Dhrupad Gharanas:

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(A) P-3, Q-2, R-1, S-4
(B) P-3, Q-2, R-1, S-4
(C) P-3, Q-1, R-2, S-4
(D) P-1, Q-2, R-3, S-4

161. Which Khayal Gharana is most famous for its intricate, mathematical Layakari and Bol-Taans?
(A) Kirana
(B) Agra
(C) Indore
(D) Mewati

162. Given below are two statements regarding the Mewati Gharana. Select the correct option.
Statement I: The Mewati Gharana gained tremendous popularity under Pt. Jasraj.
Statement II: The Mewati Gharana emphasizes Bhava (emotion) and spiritual elements in Khayal.
(A) Both Statement I and II are true.
(B) Both Statement I and II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

163. A researcher evaluates the transition from court patronage to public patronage. Which institution played a direct role in this shift by staging ticketed festivals?
(A) The Royal British Army
(B) The Archaeological Survey
(C) Music Conferences (like Dover Lane, Sawai Gandharva)
(D) Municipal Water Boards

164. What is the fundamental feature of 'Tappa' that influences the Punjab Ang Thumri?
(A) Extremely slow, straight notes
(B) Use of Tarana syllables
(C) Absence of rhythm
(D) Rapid, bouncy melodic phrases

165. Read the following statements about the Indore Gharana:
I. It was pioneered by Ustad Amir Khan.
II. It uses a very slow (Ati Vilambit) tempo for the bada khayal.
III. It features intricate Sargam taans.
IV. It uses the Rubab instead of Tanpura.
V. It was heavily influenced by the Kirana and Bhendi Bazaar gharanas.
Which of the above statement(s) is/are correct?
(A) I, II, and V
(B) II, III, IV, and V
(C) I, II, III, and V
(D) I, III, IV, and V

166. Which national institution is responsible for broadcasting the 'National Programme of Music'?
(A) Film and Television Institute of India
(B) Doordarshan and All India Radio (Prasar Bharati)
(C) National School of Drama
(D) Sangeet Natak Akademi

167. Identify the incorrect statement about the Dagar Baani.
(A) It traces its roots to Swami Haridas.
(B) It explores the spiritual depth of ragas.
(C) The Dagar brothers were its primary exponents...
(D) It relies heavily on fast rhythmic taans similar to Khayal.

168. Identify the correct pair of film and its classical music significance.
(A) Jhanak Jhanak Payal Baaje - Featured extensive classical dance and music by Vasant Desai
(B) Baiju Bawra - Directed by Ustad Faiyaz Khan
(C) Sholay - Composed by Pt. Ravi Shankar
(D) Mughal-e-Azam - Composed by Ustad Amir Khan

169. Identify the incorrect statement regarding the founder and Gharana.
(A) Ustad Alladiya Khan - Jaipur-Atrauli
(B) Ustad Abdul Karim Khan - Kirana
(C) Ustad Amir Khan - Agra
(D) Nathan Peer Bakhsh - Gwalior

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170. Which of the following is NOT a recognized Baani of Dhrupad?
(A) Senia
(B) Gauhar
(C) Dagar
(D) Nauhar

171. Given below are two statements, one is labelled as Assertion (A) and the other as Reason (R).

Select the correct option from the choices provided.
Assertion (A): The Guru-Shishya Parampara emphasizes oral transmission and living with the guru.
Reason (R): Institutional education focuses heavily on written notation and standardized examinations.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

172. Which musician won the Padma Vibhushan and was a doyen of the Jaipur-Atrauli Gharana, famous for her unique emotive aesthetic despite her Gharana's rigid structure?
(A) Gangubai Hangal
(B) Kishori Amonkar
(C) Girija Devi
(D) M.S. Subbulakshmi

173. Given below are two statements regarding films and Hindustani music. Select the correct option.
Statement I: The Film industry provided alternate employment and a mass audience for classical musicians.
Statement II: Ustad Bismillah Khan's Shehnai was prominently featured in the film 'Goonj Uthi Shehnai'.
(A) Both Statement I and II are true.
(B) Both Statement I and II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

174. If a candidate uses profound 'Khatkas' and 'Murkis' with lyrics typically of romance and separation, they are performing:
(A) Dhrupad
(B) Tarana
(C) Trivat
(D) Thumri

175. Arrange the following Baanis in the traditional order they are generally cited historically:
I. Gauhar
II. Khandar
III. Dagar
IV. Nauhar
Which of the above statement(s) is/are in the correct order?
(A) I, II, III, IV
(B) I, III, II, IV
(C) III, I, II, IV
(D) II, I, IV, III

176. What is the role of a 'Sammelan' in Hindustani Classical Music?
(A) A private recording session
(B) A large public festival gathering multiple artists and audiences
(C) A government examination
(D) A textbook on music

177. Which award was established in 1952 to honor outstanding artists in the fields of music, dance, and drama in India?
(A) Kalidas Samman
(B) Sangeet Natak Akademi Award
(C) Tansen Samman
(D) Lata Mangeshkar Award

178. Read the following statements about the contribution of Akademies:
I. They document dying musical forms.
II. They provide platforms for young artists.
III. They act as commercial recording labels.
IV. They publish journals on performing arts.
Which of the above statement(s) is/are correct?
(A) I, II, and IV
(B) I, II, and III
(C) II, III, and IV
(D) I, III, and IV

179. Identify the incorrect statement about the Purab Ang of Thumri.
(A) It is gentler and more lyrical than the Punjab Ang.
(B) It relies heavily on bol-banao.
(C) It frequently employs fast Tappa-like taans.
(D) Banaras and Lucknow are its main centers.

180. Given below are two statements, one is labelled as Assertion (A) and the other as Reason (R). Select the correct option from the choices provided.
Assertion (A): Ustad Bade Ghulam Ali Khan briefly sang for Indian films, notably in 'Mughal-e-Azam'.
Reason (R): He believed films were the only

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way to preserve classical music.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

181. Which Gharana of Sitar playing relies heavily on 'Maseetkhani' and 'Razakhani' gats?
(A) Gwalior Gharana
(B) Agra Gharana
(C) Senia Gharana
(D) Kirana Gharana

182. Define 'Layakari' in the context of Hindustani music.
(A) Singing out of tune
(B) Rhythmic play and syncopation
(C) The poetic meaning of the song
(D) The silent beat in a taal

183. Identify the correct statement regarding Pt. Vishnu Narayan Bhatkhande.
(A) He was a famous Pakhawaj player.
(B) He opposed the institutionalization of music.
(C) He belonged strictly to the Jaipur-Atrauli Gharana.
(D) He categorized ragas into 10 Thaats.

184. Identify the incorrect statement about Ustad Faiyaz Khan.
(A) He sang only Dhrupad and never Khayal.
(B) He was known as 'Prem Piya'.
(C) He was a stalwart of the Agra Gharana.
(D) His voice had a deep, resonant quality.

185. Match the Award in List I with its corresponding Institution/State in List II.
List I: (Award)
P. Tansen Samman
Q. Sangeet Natak Akademi Fellowship
R. Swathi Sangeetha Puraskaram
S. Lata Mangeshkar Award
List II: (Institution/State)
1. Kerala
2. Madhya Pradesh
3. Maharashtra/MP
4. National (SNA)
(A) P-2, Q-4, R-1, S-3
(B) P-1, Q-2, R-4, S-3
(C) P-2, Q-4, R-1, S-3
(D) P-2, Q-1, R-3, S-4

186. If an artist uses 'Aakar' predominantly and avoids 'Sargam' completely while executing complex Taans, they likely belong to:
(A) Jaipur-Atrauli Gharana
(B) Patiala Gharana
(C) Kirana Gharana
(D) Indore Gharana

187. Given below are two statements regarding the Song and Drama Division. Select the correct option.
Statement I: The 'Song and Drama Division' uses live media to communicate government policies.
Statement II: It has historically employed traditional musicians and folk artists to achieve its goals.
(A) Both Statement I and II are true.
(B) Both Statement I and II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

188. A researcher notes that a specific Gharana uses a very slow, unmetered Alap before singing the Khayal bandish. Which Gharana does this point to?
(A) Gwalior
(B) Agra
(C) Patiala
(D) Jaipur-Atrauli

189. What is the fundamental contribution of Prasar Bharati to Indian Classical Music?
(A) Establishing the Grammy Awards
(B) Forcing musicians to learn Western notation
(C) Creating a digital broadcast network
(D) Banning live concerts

190. Read the following statements about the Gwalior Gharana:
I. It favors singing straight, simple taans.
II. It uses 'Behlava' to develop the raga.
III. The Bandish is given supreme importance.
IV. It was popularized by Haddu, Hassu, and Nathu Khan.
Which of the above statement(s) is/are correct?
(A) I, II, and III

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211. Which organization has a dedicated 'National Youth Festival' that frequently features classical music competitions?
(A) Indian Space Research Organisation
(B) Ministry of Defence
(C) Ministry of Youth Affairs and Sports
(D) Reserve Bank of India

212. Define 'Sargam Taan'.
(A) Singing the lyrical text in double speed
(B) Playing the tabla rapidly
(C) A type of string instrument
(D) Melodic passages using solfa syllables

213. Identify the correct statement about the influence of Films on Hindustani music.
(A) Films led to the total ban of classical music.
(B) Film music is completely unrelated to classical music.
(C) Music directors like Naushad and S.D. Burman used classical ragas to compose highly popular film songs.
(D) Only Western music was used in Hindi films.

214. Identify the incorrect statement regarding the Darbhanga Gharana.
(A) It is a branch of Dhrupad.
(B) It originated in the courts of Rajasthan.
(C) The Mallik family are its chief exponents.
(D) It relies heavily on the Gauhar and Khandar baanis.

215. Read the following statements about the institutionalized music system:
I. It created formal, written syllabi.
II. It introduced the concept of classroom teaching.
III. It completely replaced the emotional bond of the Guru-Shishya tradition.
IV. It allowed women from respectable families to learn music openly.
Which of the above statement(s) is/are correct?
(A) I, II, and III
(B) II, III, and IV
(C) I, III, and IV
(D) I, II, and IV

216. The shift from private court patronization to public ticketed concerts gave rise to which phenomenon?
(A) The establishment of major Music Conferences
(B) The disappearance of instruments
(C) The banning of female singers
(D) The elimination of the Tabla

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217. Who among the following won the Grammy Award for the album 'West Meets East'?
(A) Ustad Zakir Hussain
(B) Pt. Vishwa Mohan Bhatt
(C) Pt. Ravi Shankar
(D) A.R. Rahman

218. Identify the correct statement regarding the Award and Recipient.
(A) Bharat Ratna - Pt. Ravi Shankar
(B) Padma Shri - Swami Haridas
(C) Grammy Award - Ustad Faiyaz Khan
(D) Sangeet Natak Akademi Award - Mian Tansen

219. Identify the incorrect statement about the musician and their Gharana.
(A) Pt. Jasraj - Mewati
(B) Ustad Rashid Khan - Rampur-Sahaswan
(C) Begum Parveen Sultana - Patiala
(D) Pt. Kumar Gandharva - Gwalior

220. Read the following statements about the Imdadkhani Gharana:
I. It is also known as the Etawah Gharana.
II. Ustad Imdad Khan, Enayat Khan, and Vilayat Khan are its stalwarts.
III. It is famous for the Gayaki Ang on Sitar.
IV. It uses the Surbahar extensively.
V. It completely rejects the use of Jhala.
Which of the above statement(s) is/are correct?
(A) I, II, IV, and V
(B) I, II, III, and IV
(C) II, III, IV, and V
(D) I, III, IV, and V

221. Which baani of Dhrupad is traditionally associated with the Dagar family?
(A) Khandar Baani
(B) Nauhar Baani
(C) Dagar Baani
(D) Gauhar Baani

222. Given below are two statements regarding music conferences. Select the correct option.

202. What is the fundamental characteristic of the 'Nauhar Baani'?
(A) Use of Chhut (leaping/skipping notes)
(B) Forceful Gamaks
(C) Smooth Meends
(D) Singing without rhythm

203. Identify the correct pair of Thumri artist and their primary location/style.
(A) Bade Ghulam Ali Khan - Lucknow
(B) Begum Akhtar - Punjab
(C) Barkat Ali Khan - Gaya
(D) Siddheshwari Devi - Banaras

204. Identify the incorrect statement about the Maihar Gharana.
(A) It was founded by Ustad Allauddin Khan.
(B) It strictly prohibits the use of Sitar.
(C) It incorporated elements of Dhrupad, like Alap and Jod, into instrumental music.
(D) Pt. Nikhil Banerjee was heavily influenced by it.

205. Given below are two statements, one is labelled as Assertion (A) and the other as Reason (R). Select the correct option from the choices provided.
Assertion (A): The Agra Gharana singers often have a slightly nasal, forceful, and robust voice production.
Reason (R): They historically trace their roots to the Nauhar Baani of Dhrupad.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

206. Match the Gharana in List I with its corresponding Key Proponent in List II.
List I: (Gharana)
P. Kirana
Q. Jaipur-Atrauli
R. Patiala
S. Indore
List II: (Key Proponent)
1. Ustad Amir Khan
2. Ustad Bade Ghulam Ali Khan
3. Pt. Bhimsen Joshi
4. Kishori Amonkar
(A) P-3, Q-4, R-2, S-1
(B) P-4, Q-3, R-1, S-2
(C) P-3, Q-2, R-4, S-1
(D) P-3, Q-4, R-2, S-1

207. A musician performs a raga with absolute purity, step-by-step badhat, and deep emotional resonance, but avoids complex rhythmic acrobatics. Which Gharana's philosophy is this?
(A) Kirana
(B) Agra
(C) Gwalior
(D) Patiala

208. Given below are two statements regarding awards in classical music. Select the correct option.
Statement I: National and International awards help in the global propagation of Indian classical music.
Statement II: The Grammy Awards have never been awarded to an Indian classical musician.
(A) Both Statement I and II are true.
(B) Both Statement I and II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

209. If a researcher is analyzing the origin of the term 'Gharana', they will find it became prominent during which historical period?
(A) Vedic Period
(B) Late 19th and early 20th century
(C) Gupta Period
(D) 21st century

210. Match the Institution in List I with its corresponding Function in List II.
List I: (Institution)
P. Sangeet Natak Akademi
Q. Prasar Bharati
R. Prayag Sangeet Samiti
S. Song & Drama Division
List II: (Function)
1. Broadcasting
2. Music Education & Exams
3. Live media for govt policy
4. National awards & preservation
(A) P-4, Q-1, R-2, S-3
(B) P-4, Q-1, R-2, S-3
(C) P-4, Q-3, R-1, S-2
(D) P-2, Q-4, R-1, S-3

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(B) I, III, and IV
(C) II, III, and IV
(D) I, II, and IV

191. The unique style of playing 'Gayaki Ang' on the Sitar, mimicking the human voice, was predominantly developed by which maestro?
(A) Ustad Vilayat Khan
(B) Pt. Ravi Shankar
(C) Ustad Ali Akbar Khan
(D) Ustad Amjad Ali Khan

192. Which of the following best describes the 'Khandar Baani'?
(A) Soft, romantic, and slow
(B) Martial, heavy, forceful, and rich in Gamak
(C) Characterized by rapid leaps across octaves
(D) Strictly instrumental

193. Identify the correct pair of artist and their Thumri Ang.
(A) Rasoolan Bai - Punjab Ang
(B) Barkat Ali Khan - Punjab Ang
(C) Girija Devi - Punjab Ang
(D) Bade Ghulam Ali Khan - Purab Ang

194. Identify the incorrect statement about the Bettiah Gharana.
(A) It exclusively performs Khayal.
(B) It is a Dhrupad Gharana.
(C) It originated in Bihar.
(D) It was patronized by the Kings of Bettiah.

195. Read the following statements about Pt. Vishnu Digambar Paluskar:
I. He established the Gandharva Mahavidyalaya in 1901.
II. He composed the Ramdhun 'Raghupati Raghav Raja Ram'.
III. He used a proprietary notation system.
IV. He sang strictly in the Kirana style.
V. He made music a respectable profession for the middle class.
Which of the above statement(s) is/are correct?
(A) I, II, IV, and V
(B) II, III, IV, and V
(C) I, II, III, and V
(D) I, III, IV, and V

196. Which institution is globally recognized for archiving Indian classical music and supporting the Guru-Shishya Parampara in a modern setting in Kolkata?
(A) National School of Drama
(B) Prayag Sangeet Samiti
(C) Film and Television Institute of India
(D) ITC Sangeet Research Academy (SRA)

197. Define the concept of 'Bol-Baant'.
(A) Singing the notes without any words
(B) Playing the tabla in double speed
(C) Dividing lyrics into rhythmic permutations
(D) Changing the raga midway

198. Identify the correct statement regarding Thumri.
(A) Thumri is completely devoid of rhythmic accompaniment.
(B) Thumri allows for slight deviation from the strict rules of a raga to enhance emotional expression.
(C) Thumri is an ancient Vedic chant.
(D) Thumri is primarily sung in fast Teentaal.

199. Given below are two statements regarding the Saptak Annual Festival of Music. Select the correct option.
Statement I: The Saptak Annual Festival of Music is held in Ahmedabad.
Statement II: The Saptak festival spans over a dozen days, featuring top classical musicians.
(A) Both Statement I and II are true.
(B) Both Statement I and II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

200. A Thumri singer heavily uses fast 'Danedar' taans and dramatic voice modulations. Which style are they performing?
(A) Punjab Ang
(B) Banaras Ang
(C) Lucknow Ang
(D) Gaya Ang

201. Which award is presented by the Government of India exclusively for classical musicians under the age of 40 to encourage young talent?
(A) Bharat Ratna
(B) Padma Vibhushan
(C) Ustad Bismillah Khan Yuva Puraskar
(D) Kalidas Samman

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Statement I: The Dover Lane Music Conference has been instrumental in promoting classical music in Eastern India.
Statement II: Music conferences strictly prohibit the performance of upcoming, young artists.
(A) Both Statement I and II are true.
(B) Both Statement I and II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

223. A vocalist sings a Thumri with very slow, long, sustained notes focusing deeply on the lyrics, with very few fast taans. Which Ang is this?
(A) Purab Ang
(B) Punjab Ang
(C) Tappa Ang
(D) Tarana Ang

224. What is the fundamental difference between 'Gharana' and 'Institutional' education?
(A) Gharana is written; Institutional is oral.
(B) Specialized oral transmission vs classroom teaching.
(C) Gharana only teaches instruments.
(D) Institutional education only teaches Dhrupad.

225. Arrange the following figures in chronological order of their historical contribution:
I. Swami Haridas
II. Sadarang
III. Pt. V.N. Bhatkhande
IV. Pt. Bhimsen Joshi
Which of the above statement(s) is/are in the correct order?
(A) I, II, III, IV
(B) II, I, III, IV
(C) I, III, II, IV
(D) II, III, I, IV

226. Which instrumental Gharana is Pt. Nikhil Banerjee associated with?
(A) Maihar Gharana
(B) Etawah Gharana
(C) Senia Gharana
(D) Bishnupur Gharana

227. Identify the correct statement regarding the contribution of Akademies.
(A) They conduct national elections.
(B) They ban the use of Western instruments.
(C) Pensions for indigent classical artists.
(D) They compose music for Bollywood.

228. Identify the incorrect statement about the Punjab Ang Thumri.
(A) It incorporates complex Murkis.
(B) It is heavily influenced by the Tappa style.
(C) It was popularized by Ustad Bade Ghulam Ali Khan.
(D) It is characterized by slow, straight, non-ornamented notes.

229. Match the Baani in List I with its corresponding Style Characteristic in List II.
List I: (Baani)
P. Gauhar
Q. Dagar
R. Khandar
S. Nauhar
List II: (Style Characteristic)
1. Slow, peaceful
2. Simple and straight
3. Heavy, martial
4. Jumping/Leaping notes
(A) P-1, Q-2, R-3, S-4
(B) P-2, Q-1, R-4, S-3
(C) P-1, Q-2, R-3, S-4
(D) P-3, Q-4, R-1, S-2

230. Given below are two statements, one is labelled as Assertion (A) and the other as Reason (R). Select the correct option from the choices provided.
Assertion (A): Pt. V.D. Paluskar introduced music in the school curriculum.
Reason (R): He wanted to remove the social stigma attached to music and make it a respectable pursuit for the masses.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

231. Which of the following artists is known as the "Queen of Thumri"?
(A) M.S. Subbulakshmi
(B) Lata Mangeshkar
(C) Kishori Amonkar

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stadium concerts
(C) By publishing printed theoretical textbooks globally
(D) By limiting broadcasts to elite urban centers

293. What was the primary role of the Song and Drama Division in this collaborative outreach campaign?
(A) Conducting research on the origin of Gharanas
(B) Recording and archiving instrumental techniques
(C) Distributing National awards to musicians
(D) Managing dramas with classical motifs

294. What was the objective of integrating classical motifs into live musical dramas by the Song and Drama Division?
(A) Testing acoustic properties of rural auditoriums
(B) Communicating social messages to audiences
(C) Criticizing commercialization of film industries
(D) Enforcing the strict grammar of Dhrupad baanies

295. The combined efforts of these organizations represent a highly successful model of what?
(A) Corporate-led music syndication models
(B) Independent artist management strategies
(C) State-sponsored cultural preservation
(D) Private institutionalized schooling systems

Direction : Please read the following source carefully.

An interdisciplinary cultural study evaluates the joint contribution of Music educational institutes, Akademies, and Film in Indian Music. The case study investigates a comprehensive archiving and popularization project. The researcher observes how Akademies and Music educational institutes focus on the rigorous documentation, research, and theoretical preservation of classical frameworks. These institutes ensure that the purity of ancient musical texts and performance techniques is maintained for academic study. Conversely, the study analyzes the role of Film in Indian Music, noting how cinema often adapts these rigorous classical frameworks into accessible, melodious compositions for the masses. The researcher highlights a specific scenario where a classical raga, preserved by Akademies, was utilized in a film score, resulting in a massive surge of public interest in the original classical form. The analysis argues that the contribution of Music educational institutes and Akademies provides the authentic foundational material, while Film acts as a dynamic vehicle for mass dissemination. Together, these entities create a synergistic ecosystem that both protects and propagates the rich heritage of Indian Music.

Based on the above source, attempt the following five questions.

296. Which three entities' joint contributions are evaluated in the interdisciplinary cultural study?
(A) Prasar Bharati, private sponsors, and local courts
(B) The Song and Drama Division, vocalists, and audiences
(C) Radio networks, music festivals, and international councils
(D) Music educational institutes, Akademies, and Film

297. According to the source, what is the primary focus of Akademies and Music educational institutes?
(A) Rigorous research and preservation
(B) Producing commercially viable music albums
(C) Organizing large competitive music conferences
(D) Adapting melodies for cinematic dance sequences

298. How is the role of Film in Indian Music described in relation to classical frameworks?
(A) Actively destroying ancient musical texts
(B) Adapting frameworks for mass audiences
(C) Enforcing performance techniques on actors
(D) Limiting dissemination to academic circles

299. In the specific scenario mentioned, what was the result of utilizing a preserved classical raga in a film score?
(A) Immediate banning of film by institutions
(B) Surge of interest in the classical form
(C) Decline in popularity of the film soundtrack
(D) Loss of foundational material in the archive

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242. The 'Bhatkhande Music Institute' was originally known by which name?
(A) Marris College of Music
(B) Gandharva Mahavidyalaya
(C) ITC SRA
(D) Prayag Samiti

243. Identify the correct pair of organization and its primary medium.
(A) Sangeet Natak Akademi - Films only
(B) Song and Drama Division - Print media only
(C) Prasar Bharati - Radio and Television
(D) Censor Board - Live classical concerts

244. Identify the incorrect pair regarding Thumri.
(A) Purab Ang - Lucknow
(B) Punjab Ang - Lahore/Patiala
(C) Gaya Ang - Bihar
(D) Banaras Ang - Maharashtra

245. Read the following statements about the development of Gharanas:
I. Royal patronage was crucial for their survival in the 18th-19th centuries.
II. Each Gharana guarded its compositions fiercely as a trade secret.
III. The advent of mass media broke down the rigid boundaries of Gharanas.
IV. Institutional education made Gharana knowledge accessible to the public.
V. Gharanas no longer exist in any form today.
Which of the above statement(s) is/are correct?
(A) I, II, IV, and V
(B) II, III, IV, and V
(C) I, II, III, and IV
(D) I, III, IV, and V

246. What was the impact of the abolishment of princely states on Hindustani Classical Music?
(A) Classical music completely died out.
(B) Migration to urban centers and public patronage.
(C) All musicians became politicians.
(D) The British banned music.

247. Given below are two statements regarding awards in music. Select the correct option.
Statement I: Awards like the Padma Shri and Padma Bhushan have elevated the social status of classical musicians.
Statement II: These awards are given by private music companies.
(A) Both Statement I and II are true.
(B) Both Statement I and II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

248. A Thumri performance is followed by a fast rhythmic sequence on the Tabla. What is this sequence called?
(A) Laggi
(B) Alap
(C) Jod
(D) Jhala

249. Which of the following is NOT an institutionalized contribution to Hindustani Music?
(A) Standardized syllabus
(B) Diploma and Degree courses
(C) Oral-only transmission without any notation
(D) Mass classroom teaching

250. How did the Song and Drama Division specifically utilize traditional arts?
(A) National themes communicated via traditional performance
(B) Creating high-budget commercial Bollywood blockbusters
(C) Replacing classical music education with modern pop styles
(D) Publishing standardized music textbooks for primary schools

Direction : Please read the following source carefully.

A historical musicology researcher is analyzing the origin and development of the Gharana system in Hindustani music. The study examines how musical knowledge was historically transmitted through isolated, familial lineages before crystallizing into distinct Gharanas. The researcher notes that a Gharana essentially represents a specialized stylistic school or guild, heavily reliant on the traditional guru-shishya parampara. Over generations, specific families developed unique aesthetic approaches to vocalization, ornamentation, and rhythm, which became the hallmarks of their respective Gharanas. The case study focuses on how the dissolution of royal courts forced these cloistered

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analyzing how different instrumental Gharanas developed unique physical techniques for sound production. The study details how one famous artist employs a specific plucking style that emphasizes sustained resonance, mirroring vocal music, which is a key special feature of their instrumental Gharana. Conversely, another prominent artist from a different instrumental lineage demonstrates aggressive, rhythmic strokes that prioritize speed and percussive complexity. The thesis investigates how these special features in Instrumental Music are meticulously passed down through rigorous training within the Gharana framework. The researcher argues that the identity of famous artists in instrumental music is inextricably linked to their mastery of these proprietary techniques. By cataloging the distinct right-hand bowing or plucking patterns and left-hand fingering nuances across various Gharanas of Instrumental Music, the academic study highlights the immense technical diversity that exists within the overarching framework of classical Hindustani instrumentation.

Based on the above source, attempt the following five questions.

266. What is the primary subject of the musicological thesis discussed in the source?
(A) Historical decline of vocal Kheyal music
(B) Various Instrumental Music Gharanas
(C) Emergence of public music conferences
(D) Integration of classical music in film

267. What special feature defines the plucking style of the first famous instrumental artist?
(A) Aggressive rhythmic syncopations
(B) An emphasis on sustained resonance
(C) The utilization of complex vocal techniques
(D) A reliance on purely percussive beats

268. How does the prominent artist from the contrasting instrumental lineage perform?
(A) By demonstrating aggressive, rhythmic strokes
(B) By prioritizing slow, contemplative melodies
(C) By imitating the lyrical Purab Ang
(D) By exclusively playing without strings

269. How are the special features in Instrumental Music passed down within the Gharana framework?
(A) Broadcasting performances on television
(B) Standardized university examinations
(C) Rigorous training and cataloging
(D) Large-scale regional music conferences

270. What is inextricably linked to the identity of famous artists in instrumental music?
(A) Their ability to sing complex Kheyal compositions
(B) Their role as governmental cultural ambassadors
(C) Their participation in regional musical dramas
(D) Their mastery of proprietary physical techniques

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Direction : Please read the following source carefully.

A cultural review analyzes a recent classical vocal recital to explore the distinct characteristics of the Purab and Punjab Angas of Tumari. The case study observes a performer who deliberately divides the concert to showcase these two predominant styles. The review notes that during the first half, the artist rendered a Tumari in the Purab Ang, characterized by its slow, lyrical, and deeply emotive enunciation of the poetic text. This section highlighted the delicate interplay of words and melody, focusing on the expression of romantic longing. In the second half, the artist shifted to the Punjab Ang of Tumari. The researcher points out that this rendition was markedly different, featuring robust vocalizations, energetic rhythmic syncopations, and complex melodic leaps. The academic analysis emphasizes how the Purab Ang prioritizes the emotional weight of the lyrics, whereas the Punjab Ang incorporates more aggressive, rhythmic intricacies. By contrasting these two styles within a single performance, the study effectively demonstrates the dualistic nature of Tumari, highlighting the regional aesthetic preferences that define the Purab and Punjab Angas.

Based on the above source, attempt the following five questions.

271. What does the cultural review analyze to explore the Purab and Punjab Angas of Tumari?
(A) A historical archival radio broadcast
(B) A theoretical textbook from an academy
(C) A recent classical vocal recital

(C) The exact number of accompanying instruments
(D) Specific voice production and aesthetics

258. What critical function do the four baanies serve in a Dhrupad performance?
(A) A framework that prevents monotony
(B) Secure prestigious international awards
(C) Transition smoothly into Tumari styles
(D) Simplify complex raga grammar rules

259. How does an artist capture the solemnity and architectural majesty of Dhrupad?
(A) Performing in large public auditoriums
(B) Embracing modern musical developments
(C) Understanding the four stylistic pillars
(D) Utilizing rhythmic Punjab Ang syncopations

260. What does the preservation of these baanies maintain?
(A) The orthodox purity of the tradition
(B) The commercial viability of folk music
(C) The standardization of modern film scores
(D) The popularity of instrumental ensembles

Direction : Please read the following source carefully.

A comparative academic study evaluates the general study of various Gharanas of Kheyal to understand their special features in vocal music. The researcher focuses on a joint concert featuring famous artists from two contrasting Kheyal Gharanas. The analysis points out that while both performers adhere to the same underlying raga grammar, their stylistic executions differ vastly due to their respective Gharana training. One artist prioritizes slow, contemplative melodic elaboration with intricate micro-tonal glides, a signature feature of their specific lineage. In contrast, the second famous artist emphasizes complex rhythmic interplay and rapid, voluminous melodic runs, highlighting the special features of a completely different Kheyal Gharana. The case study systematically breaks down how these various Gharanas of Kheyal emerged from distinct interpretations of vocal aesthetics. The researcher concludes that the vitality of Hindustani vocal music relies entirely on this diversity. By closely observing these famous artists, the study provides a robust framework for identifying the special features of Kheyal Gharanas, emphasizing how distinct pedagogical focuses shape the ultimate auditory experience of the same foundational raga.

Based on the above source, attempt the following five questions.

261. What is the primary focus of the comparative academic study mentioned in the source?
(A) The financial structure of music institutions
(B) The broadcasting strategies of mass media
(C) The evolution of instrumental bowing techniques
(D) The special features of various Kheyal Gharanas

262. What signature feature defines the stylistic execution of the first artist in the joint concert?
(A) Rapid and aggressive rhythmic strokes
(B) Slow, contemplative melodic elaboration
(C) Heavy reliance on the Punjab Ang style
(D) The exclusive use of stringed instruments

263. How does the second famous artist highlight the features of a completely different Kheyal Gharana?
(A) By prioritizing micro-tonal glides
(B) By focusing solely on lyrical enunciation
(C) By emphasizing complex rhythmic interplay
(D) By shifting to an instrumental performance

264. Despite vastly different stylistic executions, what do both Kheyal performers adhere to?
(A) The exact same rhythmic tempo
(B) Identical voice production methods
(C) The strict structural rules of Dhrupad
(D) The same underlying raga grammar

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265. According to the study, what shapes the ultimate auditory experience of the same foundational raga?
(A) Distinct pedagogical focuses
(B) The size of the concert venue
(C) The number of national awards received
(D) The utilization of mass media outreach

Direction : Please read the following source carefully.

A musicological thesis explores the general study of various Gharanas of Instrumental Music, focusing specifically on their special features and famous artists. The researcher examines a case involving traditional string instruments,

musical families to migrate and establish their distinct identities in new urban centers. This migration catalyzed the formal development of the Gharana system, as artists needed to differentiate their musical offerings in a more public domain. The researcher concludes that the origin of the Gharana system was not merely an artistic evolution but a socioeconomic adaptation. By maintaining strict pedagogical boundaries, these musical lineages preserved their specialized techniques, thereby ensuring that the development of Hindustani music remained diverse and highly stylized across different regions.

Based on the above source, attempt the following five questions.

251. According to the researcher, how was musical knowledge historically transmitted before the formation of distinct Gharanas?
(A) Through standardized institutional textbooks
(B) Through isolated, familial lineages
(C) Through large public music conferences
(D) Through national broadcasting networks

252. What catalyzed the formal development of the Gharana system in new urban centers?
(A) The dissolution of royal courts
(B) The establishment of universities
(C) The creation of national awards
(D) The introduction of recording technology

253. How is a Gharana described in the context of the provided source?
(A) A modern-day international corporate music label
(B) A government-led cultural funding agency
(C) A specialized stylistic school or guild
(D) A formal public examination board

254. Why did artists need to establish distinct identities following their migration?
(A) To secure positions in international orchestras
(B) To apply for state-sponsored pension funds
(C) To transition into the film music industry
(D) To differentiate musical offerings publicly

255. What was the primary mechanism used by these lineages to preserve their specialized techniques?
(A) Developing open-source digital archives
(B) Publishing extensive musical manuals
(C) Maintaining strict pedagogical boundaries
(D) Conducting weekly public workshops

Direction : Please read the following source carefully.

An archivist is documenting a rare recording that perfectly illustrates the application of the four baanies of Dhrupad and their importance to Hindustani Music. The archival notes highlight that Dhrupad, one of the oldest vocal genres, is deeply anchored in these stylistic divisions. The case study meticulously dissects a performance where the artist transitions through different melodic and rhythmic treatments representative of these baanies. The researcher observes that each baani dictates specific voice production techniques, rhythmic complexities, and emotional aesthetics. The documentation emphasizes the importance of these four baanies in providing a comprehensive structural framework that prevents the Dhrupad performance from becoming monotonous. By analyzing the structural integrity of the rendition, the archivist demonstrates how the distinct linguistic and musical characteristics of the baanies contribute to the overall grandeur of Hindustani Music. The study argues that without a profound understanding of these four stylistic pillars, an artist cannot fully capture the solemnity and architectural majesty inherent in Dhrupad. The preservation of these baanies remains crucial for maintaining the orthodox purity of the classical tradition.

Based on the above source, attempt the following five questions.

256. What does the archivist's archival recording perfectly illustrate?
(A) The financial management of music festivals
(B) The application of the four baanies of Dhrupad
(C) The historical origins of the Kheyal style
(D) The broadcasting rules of Prasar Bharati

257. According to the source, what does each baani dictate in a performance?
(A) The ticket pricing for the concert event
(B) The total duration of the musical performance

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(D) An instrumental string ensemble concert

272. How is the Purab Ang of Tumari characterized in the first half of the concert?
(A) By rapid rhythmic leaps and syncopations
(B) By slow, lyrical, and emotive enunciation
(C) By aggressive instrumental accompaniment
(D) By standardized institutional syllabi

273. What specific emotional expression is focused upon during the Purab Ang rendition?
(A) Martial valor
(B) Spiritual detachment
(C) Comedic satire
(D) Romantic longing

274. Which of the following describes a key feature of the Punjab Ang as observed in the second half?
(A) Complex melodic leaps and vocalizations
(B) Delicate interplay of words and melody
(C) Slow and deliberate melodic elaboration
(D) Strict adherence to the Dhrupad baanies

275. What does the contrasting of these two styles within a single performance demonstrate?
(A) The irrelevance of regional aesthetics
(B) The decline of classical vocal traditions
(C) The dualistic nature of Tumari
(D) The superiority of instrumental performances

Direction : Please read the following source carefully.

An educational researcher is investigating the institutionalised system and its contribution to Hindustani Music in contemporary society. The case study evaluates a prominent university music department that transitioned from informal oral teaching to a highly structured institutionalised system. The researcher analyzes how this shift necessitated the creation of standardized syllabi, formal examinations, and theoretical textbooks, which were previously absent in familial traditions. The study highlights that the primary contribution of this institutionalised system to Hindustani Music is the democratization of musical education, allowing students from non-musical backgrounds to access classical training. Furthermore, the academic analysis reveals how these institutions have systematized musical grammar, making it easier to document and analyze. However, the researcher also notes the challenges faced by the institutionalised system in imparting the subtle, highly personalized nuances that were the hallmark of traditional teaching. Ultimately, the case study concludes that the contribution of the institutionalised system to Hindustani Music lies in its ability to preserve theoretical knowledge, broaden audience appreciation, and sustain classical music in a modern educational framework.

Based on the above source, attempt the following five questions.

276. What was a direct consequence of the music department transitioning to an institutionalised system?
(A) Standardized syllabi and examinations
(B) Immediate dissolution of all ancient ragas
(C) Banning of all live public performances
(D) Exclusive reliance on informal oral teaching

277. According to the researcher, what is the primary contribution of the institutionalised system to Hindustani Music?
(A) The restriction of classical training to musical families
(B) The elimination of theoretical textbooks
(C) The aggressive promotion of film music
(D) The democratization of musical education

278. What aspect of music did these institutions manage to systematize, making it easier to document?
(A) Ticket sales strategies
(B) Musical grammar
(C) The emotions of the artist
(D) International broadcasting schedules

279. What challenge does the institutionalised system face compared to traditional teaching?
(A) Creating a standardized evaluation process
(B) Allowing non-musical students to enroll
(C) Imparting highly personalized, subtle nuances
(D) Maintaining an organized academic schedule

280. What ultimate role does the institutionalised system play in modern society, according to the source?
(A) Replacing the need for live concert events

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(D) Girija Devi

232. Given below are two statements regarding the Sangeet Natak Akademi. Select the correct option.
Statement I: The Sangeet Natak Akademi recognizes the contribution of artists through the 'SNA Puraskar'.
Statement II: The Sangeet Natak Akademi strictly deals with cinema.
(A) Both Statement I and II are true.
(B) Both Statement I and II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

233. If you want to learn the authentic 'Nom-Tom' Alap of Khayal, which Gharana should you study?
(A) Kirana
(B) Indore
(C) Agra
(D) Mewati

234. What is the most appropriate description of the 'Merukhand' system?
(A) Mathematical permutation of notes for improvisation
(B) A geographical location in Indore
(C) A type of Pakhawaj
(D) A festival in Varanasi

235. Match the Conference in List I with its corresponding City in List II.
List I: (Conference)
P. Sawai Gandharva
Q. Dover Lane
R. Saptak
S. Tansen Samaroh
List II: (City)
1. Pune
2. Kolkata
3. Ahmedabad
4. Gwalior
(A) P-1, Q-2, R-3, S-4
(B) P-2, Q-1, R-4, S-3
(C) P-1, Q-3, R-2, S-4
(D) P-1, Q-2, R-3, S-4

236. Which classical instrument is prominently featured in the Agra Gharana for accompaniment during Nom-Tom Alap traditionally?
(A) Tabla
(B) Pakhawaj
(C) Sitar
(D) Flute

237. Define 'Bol-Alap'.
(A) Fast rhythmic taans
(B) Playing the tabla during alap
(C) Alap sung using the lyrics of the composition
(D) Singing without any words

238. Identify the correct statement about the role of All India Radio (AIR).
(A) It banned all classical music post-independence.
(B) It only broadcasts news.
(C) It destroyed the Gharana system.
(D) It initiated the 'National Programme of Music' in 1952.

239. Identify the incorrect statement about the Jaipur-Atrauli Gharana.
(A) It sings in Ati-Vilambit laya (extremely slow tempo).
(B) It frequently performs Jod-ragas (compound ragas).
(C) It integrates Taan and Laya seamlessly.
(D) Ustad Alladiya Khan was its founder.

240. Read the following statements about Pt. Bhimsen Joshi:
I. He belonged to the Kirana Gharana.
II. He initiated the Sawai Gandharva Music Festival.
III. He won the Bharat Ratna.
IV. He was primarily an instrumentalist.
Which of the above statement(s) is/are correct?
(A) II, III, and IV
(B) I, II, and III
(C) I, III, and IV
(D) I, II, and IV

241. Which feature is unique to the Kirana Gharana's voice culture?
(A) A harsh, robust open throat
(B) Focus on precise intonation (Sur) and melody
(C) Speaking the lyrics without melody
(D) Shouting

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global visibility of traditional music.
Based on the above source, attempt the following five questions.

286. What is the main subject examined in the sociological study regarding classical practitioners?
(A) The physical design of classical musical instruments
(B) The pedagogical differences in regional Tumari styles
(C) The broadcasting reach of television networks
(D) The impact of National and International awards

287. How did receiving National and International awards affect the vocalist's career in the case study?
(A) Causing a decrease in local institutional support
(B) Forcing the artist to abandon classical music
(C) Increased support and opportunities
(D) Resulting in withdrawal from public performances

288. Within the classical music ecosystem, what critical function do these awards serve?
(A) Operating as financial penalties for artists
(B) Certifying mastery of traditional forms
(C) Functioning as primary textbooks for students
(D) Replacing the institutionalised educational system

289. What responsibility is often placed upon an artist who receives such prestigious recognition?
(A) To restrict their performances to private courts
(B) To cease all recording and broadcasting activities
(C) To solely perform the Purab Ang of Tumari
(D) To act as a cultural ambassador

290. How do recognized artists frequently utilize their elevated status?
(A) Advocating for better preservation policies
(B) Preventing new students from learning music
(C) Demanding the dissolution of large conferences
(D) Shifting entirely away from acoustic instruments

Direction : Please read the following source carefully.

A media and culture researcher is assessing the contribution of Prasar Bharati and the Song and Drama Division in Indian Music. The case study analyzes a massive public outreach campaign where both entities collaborated to broadcast and perform traditional music. The researcher focuses on how Prasar Bharati utilized its extensive radio and television networks to ensure that classical and regional music reached remote populations, maintaining a continuous auditory presence for traditional arts. Simultaneously, the study examines the live performance aspect managed by the Song and Drama Division. The analysis highlights how the Song and Drama Division organized live musical dramas that integrated classical motifs to communicate social messages effectively to rural audiences. The researcher argues that the combined contribution of Prasar Bharati and the Song and Drama Division in Indian Music represents a highly successful model of state-sponsored cultural preservation. By leveraging both mass media broadcasting and grassroots live performances, these organizations have played an indispensable role in safeguarding traditional music and ensuring its continued relevance in a rapidly modernizing society.
Based on the above source, attempt the following five questions.

291. What two entities are assessed for their contribution to Indian Music in the media and culture research?
(A) Private music labels and international orchestras
(B) University music departments and local Akademies
(C) Prasar Bharati and the Song and Drama Division
(D) The film industry and vocal Gharana lineages

292. How did Prasar Bharati ensure traditional music reached remote populations?
(A) By utilizing its extensive radio and television networks
(B) By organizing large-scale international

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(B) Forcing vocalists to adopt the Punjab Ang
(C) Funding the Song and Drama Division purely
(D) Preserving knowledge and sustainability

Direction : Please read the following source carefully.

A historical research project is evaluating the role of important music conferences in India and their impact on classical music patronage. The case study centers on an annual music conference that has been functioning as a pivotal platform for artists over several decades. The researcher details how these important music conferences in India emerged as a crucial alternative to royal patronage, bringing classical performances out of private courts and into large public auditoriums. By analyzing archival programs, the study demonstrates how these conferences facilitated musical exchange by featuring artists from disparate regions on a single stage. The analysis highlights that these events not only democratized listenership but also fostered a competitive yet collaborative environment among performers. The researcher argues that important music conferences in India played a foundational role in standardizing concert formats and building a dedicated middle-class audience for classical music. The case study ultimately posits that without the widespread organization of these large-scale music conferences, Hindustani classical music would have struggled to survive the socio-economic transitions of the twentieth century.

Based on the above source, attempt the following five questions.

281. According to the historical research project, what emerged as a crucial alternative to royal patronage?
(A) Important music conferences in India
(B) International academic awards
(C) Standardized university syllabi
(D) Regional film industry soundtracks

282. How did these music conferences change the venue of classical performances?
(A) From public halls to private rural homes
(B) Use of large public auditoriums
(C) From classrooms to recording studios
(D) From outdoor festivals to royal palaces

283. What did the archival programs indicate about the artists featured in these conferences?
(A) Restricted to instrumental performers
(B) Artists from many disparate regions
(C) Scholars from local cultural Akademies
(D) Artists refusing to perform with others

284. What kind of environment did these music conferences foster among performers?
(A) A competitive yet collaborative environment
(B) A strictly secretive and isolated environment
(C) An entirely academic and non-performative environment
(D) A financially destructive and hostile environment

285. What foundational role did these music conferences play for classical music?
(A) Enforcing specific Dhrupad baanies only
(B) Eliminating the guru-shishya parampara
(C) Standardizing formats and building audiences
(D) Restricting access to elite populations

Direction : Please read the following source carefully.

A sociological study examines the specific impact of National and International awards in the field of music on the career trajectories of classical practitioners. The case study investigates the professional journey of a vocalist before and after receiving a highly prestigious national award, followed by subsequent international recognition. The researcher notes that receiving National and International awards in the field of music significantly altered the artist's public profile, leading to increased institutional support and concert opportunities. The analysis explores how these awards serve as critical validation mechanisms within the classical music ecosystem, essentially certifying the artist's adherence to and mastery of traditional forms. Furthermore, the study highlights that such recognition often places a responsibility on the recipient to act as a cultural ambassador. The researcher observes that artists who receive National and International awards in the field of music frequently utilize their elevated status to advocate for better preservation policies and enhanced funding for classical arts. The case study concludes that these accolades are vital for sustaining artistic motivation and ensuring the

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300. In this synergistic ecosystem, what acts as a dynamic vehicle for mass dissemination?
(A) Film
(B) Music educational institutes
(C) Historical royal courts
(D) Academic researchers

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this approach, making it a highly influential tradition.

37. (C) Statement I is true but Statement II is false.
The Maihar gharana was established by the legendary multi-instrumentalist Ustad Allauddin Khan in the princely state of Maihar. It is famous for producing some of the greatest masters of the sitar and sarod, such as Pandit Ravi Shankar and Ustad Ali Akbar Khan. The claim that the school prohibits these instruments is incorrect, as they are the primary associated instruments.

38. (B) Pt. Ravi Shankar
While many modern sitarists incorporate vocal elements, Pandit Ravi Shankar was famous for his brilliant execution of tantrakari, or specialized instrumental techniques. This includes complex rhythmic patterns, high-speed jhalas, and the use of the bass strings. His style combined these technical instrumental strengths with a deep understanding of raga structure and innovative rhythmic cycles, representing the Maihar tradition on global platforms.

39. (D) Khayal is ornamental; Dhrupad is bound by notes.
Dhrupad is an older and more austere form of classical music that emphasizes the purity of notes and a strict, unadorned structure. It typically lacks the intricate melodic ornaments found in later genres. In contrast, khayal, which means imagination, is much more ornamental and flexible. It allows for a wide range of improvisations, including various types of tans and melodic flourishes.

40. (A) I, II, and III
The Imdadkhani gharana is synonymous with the Etawah tradition and was named after the great sitarist Ustad Imdad Khan. The school is credited with developing the surbahar, a larger version of the sitar, as a primary instrument for deep melodic elaboration. However, it is not specifically known for introducing pakhawaj accompaniment; it typically uses the tabla, focusing on the gayaki ang.

41. (C) It claims descent from Tansen's lineage.
The Senia gharana is one of the most prestigious lineages in Indian classical music, claiming direct descent from the legendary court musician Mian Tansen. This tradition is responsible for preserving many of the core stylistic principles of the dhrupad and instrumental traditions of the Mughal era. It has profoundly influenced various modern schools of sitar and sarod playing through rigorous standards.

42. (A) Ustad Alla Rakha
Ustad Alla Rakha was a legendary tabla maestro who brought global recognition to the Punjab gharana. This school of tabla is characterized by its unique rhythmic patterns and the influence of pakhawaj techniques, leading to a very robust and clear sound. His famous collaborations with Pandit Ravi Shankar played a pivotal role in popularizing Indian percussion instruments on the international music stage.

43. (D) It uses Bol-banao and emotional delivery from UP.
The Purab ang thumri originated in the regions of Uttar Pradesh, particularly around Lucknow and Banaras. It is defined by the bol-banao technique, where the artist explores various shades of emotion by varying the melody for a single line of text. This style prioritizes lyrical expression and subtle melodic nuances, often conveying themes of love, longing, and devotion in regional dialects.

44. (B) It is heavily influenced by Tappa, characterized by swift and complex Murkis.
The Punjab ang of thumri is distinct for its vibrant and agile character, drawing significant influence from the Tappa genre. It is characterized by the use of swift, bouncy melodic phrases and complex murkis. This style was famously championed by masters like Ustad Bade Ghulam Ali Khan, who integrated the decorative elements of the Punjab region into the semi-classical thumri framework.

45. (C) I, II, and IV
Thumri is classified as a semi-classical genre because it allows more melodic freedom than pure khayal. The Purab ang is traditionally divided into the Banaras and Lucknow styles, each with its own flavor. Girija Devi was a legendary exponent of the Banaras tradition. Contrary to some assumptions, the Punjab ang is influenced by Tappa, and thumri prioritizes emotional expression over mathematical rhythm.

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9. (C) Growth of institutionalized education and mass media
The transition from the traditional gharana system to modern music education was driven by social and technological changes. The rise of formal music colleges and the widespread availability of recorded music through mass media reduced the reliance on secretive oral traditions. These developments democratized learning and exposed students to multiple styles, leading to a more eclectic approach to music.

10. (A) P-1, Q-2, R-1, S-4
Musical lineages are often defined by the instruments and styles pioneered by great masters. Pandit Ravi Shankar and Ustad Ali Akbar Khan both represented the Maihar tradition under Ustad Allauddin Khan. Ustad Vilayat Khan was the pillar of the Imdadkhani school, focusing on the gayaki ang, while Ustad Abdul Halim Jaffer Khan developed the unique Jafferkhani style of sitar.

11. (D) Kirana
The Kirana style is characterized by a profound focus on individual notes and their precise melodic placement. It prioritizes emotional depth and a meditative pace, often employing a step-by-step expansion known as badhat. This school emphasizes the beauty of swara over complex rhythmic patterns, creating a serene and contemplative atmosphere through long-sustained notes and subtle melodic nuances.

12. (C) Statement I is true but Statement II is false.
Formal institutions succeeded in making classical music learning accessible to a much broader section of society by standardizing the curriculum. However, these colleges did not completely eliminate the traditional guru-shishya parampara. Many advanced students continue to seek personal mentorship from masters to acquire the deeper nuances of the art that cannot be fully captured in a standardized classroom.

13. (C) Jaipur-Atrauli
The Jaipur-Atrauli school is widely recognized for its intellectual depth and its vast repertoire of rare or compound ragas. Its performers are known for executing complex, spiraling tans that are often unpredictable and rhythmically sophisticated. This style avoids the conventional linear progression, opting instead for dense melodic patterns that require immense breath control and a thorough understanding of structures.

14. (D) Khandan denotes bloodline, while Gharana is a stylistic tradition.
In Hindustani music terminology, a khandan refers to a family lineage or a blood relationship between musicians. In contrast, a gharana is a broader concept that encompasses a specific stylistic school or tradition of performance. While many gharanas originated within specific khandans, the gharana identity is defined by its musical aesthetics and can include disciples who are not relatives.

15. (A) I, II, and IV
The modernization of music education involved creating structured syllabi and introducing written notation to facilitate mass learning. These institutions moved music away from the exclusive domain of royal courts and into the public sphere. By conducting formal examinations and awarding recognized degrees, they provided a professional framework for musicians and helped establish music as a legitimate academic pursuit.

16. (B) Democratization of music learning for the middle class
The establishment of Gandharva Mahavidyalaya by Pandit Vishnu Digambar Paluskar was a landmark event in Indian music history. It aimed to break the monopoly of professional musical families and make classical music available to the common man. By providing a structured environment for learning, it encouraged people from middle-class backgrounds to study the traditional arts, thereby ensuring their survival.

17. (B) Rai Umanath Bali and Pt. V.N. Bhatkhande
The Bhatkhande Music Institute in Lucknow, originally known as Marris College of Music, was founded through the efforts of Pandit Vishnu Narayan Bhatkhande and Rai Umanath Bali. It served as a premier center for the scientific study and propagation of Hindustani classical music. The institution played a vital role in implementing Bhatkhande's vision of a standardized music curriculum.

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18. (A) A stylistic tradition or school of rendering Dhrupad
In the context of the ancient Dhrupad genre, a baani refers to a specific stylistic tradition or school of rendering the music. Historically, four distinct baanis emerged, each characterized by unique aesthetic qualities and technical approaches to melody and rhythm. These traditions represent the diverse ways in which the dhrupad form was interpreted and preserved by different musical lineages.

19. (C) They are Gauhar, Dagar, Khandar, and Nauhar.
The four traditional styles of dhrupad singing are recognized as the Gauhar, Dagar, Khandar, and Nauhar baanis. Each of these schools is associated with specific historical figures and distinct musical characteristics. For instance, the Gauhar baani is known for its steady and peaceful nature, while the Khandar baani is more forceful. These categories form the structural foundation of dhrupad.

20. (D) I, II, III, and V
The dhrupad tradition is built upon four distinct baanis with specific historical roots and stylistic traits. The Gauhar baani is linked to the legendary Tansen, while the Khandar baani is associated with Raja Samokhan Singh. The Nauhar baani is noted for its leaping melodic intervals. Furthermore, the Dagar baani is preserved through the Dagar lineage, focusing on meditative alap.

21. (C) It incorporates heavy, aggressive Gamaks extensively.
The Gauhar baani is fundamentally characterized by a calm, steady, and peaceful melodic progression that strictly adheres to the purity of the raga. It emphasizes smooth transitions and a serene atmosphere. Heavy and aggressive gamaks are more typical of the Khandar baani, which is known for its forceful and martial aesthetic, distinguishing it from the tranquil approach of Gauhar.

22. (B) Nauhar Baani - Use of Chhut (leaping) notes
Each of the four dhrupad baanis possesses a defining aesthetic quality that distinguishes it from the others. The Nauhar baani is particularly famous for its use of chhut, which involves graceful leaps between distant notes. This contrast with the steady flow of the Gauhar baani or the forceful nature of the Khandar style highlights the diverse technical possibilities in dhrupad.

23. (D) Dagar Baani - Swami Haridas
While Swami Haridas was a legendary figure in the dhrupad tradition and the guru of Tansen, he is not traditionally cited as the specific founder of the Dagar baani. The Dagar baani is historically linked to Baba Gopal Das, who later became known as Imam Khan Dagar. The lineage has since been meticulously preserved by the Dagar family through generations.

24. (A) Murki
A traditional dhrupad performance is characterized by its austere and majestic structure, typically beginning with an elaborate, wordless alap. This is followed by the jod and jhala sections, which introduce rhythmic pulse and speed without percussion. Murki, which is a short and fast melodic ornament, is more characteristic of lighter genres like thumri and is generally avoided in dhrupad.

25. (A) I, III, IV, II
The institutionalization of Indian music progressed through several key stages. The Gandharva Mahavidyalaya was founded in Lahore in 1901. This was followed by the establishment of the Marris College of Music, now Bhatkhande Institute, in 1926. The Prayag Sangeet Samiti was also formed in the late 1920s. Finally, the Sangeet Natak Akademi was established by the government in 1953.

26. (A) Secrecy and reluctance to teach outsiders
One of the significant challenges of the traditional gharana system was its insular nature. For generations, masters often kept their most prized compositions and technical secrets within their family or a small circle of trusted disciples. Institutional education sought to overcome this by creating an open environment where music could be taught to any student using a standardized curriculum.

27. (D) By classifying ragas into the Thaat system
Pandit Vishnu Narayan Bhatkhande is most famous for his monumental work in organizing the vast repertoire of Hindustani music into

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a logical framework. He introduced the thaat system, which classifies ragas based on ten parent scales. This provided a scientific basis for music theory and helped standardize the teaching process in newly established music colleges across North India during the twentieth century.

28. (B) Dagar Gharana
The Dagar gharana is the primary custodian of the Dagar baani, a style of dhrupad that emphasizes the spiritual and meditative aspects of the raga. This lineage is renowned for its elaborate and slow alap, which explores the nuances of microtones and meend. The Dagar family has played a crucial role in preserving and promoting this ancient art on global platforms.

29. (C) It masters Khandar and Gauhar Baanis with rhythm.
The Darbhanga gharana is a major school of dhrupad that originated in the Bihar region. It is particularly known for its mastery over the Khandar and Gauhar baanis, often incorporating a strong sense of rhythm and vigorous layakari into its performances. The exponents of this tradition are famous for their robust singing style and their extensive repertoire of traditional dhrupad compositions.

30. (B) Both A and R are true but R is not the correct explanation of A.
The Talwandi gharana is one of the oldest traditions of dhrupad, primarily based in the Punjab region. While it has survived into the modern era and received some state recognition, its prevalence in mainstream concert circuits is relatively limited compared to other schools. Both the assertion regarding its presence and the reason regarding patronage are factually accurate, though not directly causal.

31. (A) Darbhanga Gharana
The Darbhanga gharana of dhrupad is deeply associated with the Mallik family, who have been its primary exponents for many generations. This lineage is celebrated for maintaining a rich tradition of dhrupad singing that emphasizes both melodic purity and complex rhythmic variations. Famous artists from this family, such as Pandit Ram Chatur Mallik, have significantly contributed to the preservation of this school.

32. (B) Pt. Ram Chatur Mallik was its sole founder.
The Bettiah gharana is a significant school of dhrupad that flourished in the royal court of Bettiah in Bihar. It was shaped by many great masters and is known for its integration of various baanis. Pandit Ram Chatur Mallik was actually a legendary exponent of the Darbhanga gharana, not the founder of the Bettiah tradition, which has its own distinct history.

33. (B) Pt. Abhay Narayan Mallik - Darbhanga
Pandit Abhay Narayan Mallik is a distinguished representative of the Darbhanga gharana, continuing the rich dhrupad tradition of the Mallik family. Identifying artists with their respective schools is essential for understanding the stylistic variations and regional influences that define the diverse landscape of dhrupad. Other mentioned artists belong to different lineages, such as the Dagar family representing the Dagar tradition.

34. (A) Fast-paced Sargam taans
The Dagar gharana style is characterized by its focus on the meditative and melodic aspects of the raga, particularly through elaborate vilambit alap and the use of meend. It emphasizes the subtle use of microtones to create a spiritual atmosphere. Fast-paced sargam tans, which are more common in khayal or lighter classical forms, are generally not part of the Dagar aesthetic.

35. (C) P-3, Q-4, R-1, S-2
Each khayal gharana is defined by specific performance priorities. The Gwalior gharana is known for its comprehensive ashtang gayaki, while the Kirana style focuses on melodic elaboration. The Jaipur-Atrauli school is famous for its expertise in complex jod-ragas. The Agra gharana is unique among khayal schools for its use of nom-tom alap, a technique inherited directly from the dhrupad tradition.

36. (D) The Imdadkhani (Etawah) Gharana
The Imdadkhani gharana, also known as the Etawah gharana, is renowned for pioneering the gayaki ang on the sitar. This style involves technical innovations that allow the instrument to mimic the nuances of human vocal music, such as meend and complex melodic ornaments. Ustad Vilayat Khan was a key figure in refining

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like M.S. Subbulakshmi and Ustad Bismillah Khan correctly received the Bharat Ratna.

74. (A) Use of straight, linear, and flat taans
The Jaipur-Atrauli gharana is characterized by its complex, spiraling, and rhythmically dense tans, often executed in a medium-slow tempo. It typically avoids the use of simple, straight tans common in other schools. The tradition is also famous for its mastery of rare ragas and its distinct approach to aakar singing, where melodic elaborations use the vowel sound aa.

75. (A) I, II, III, IV
The history of Hindustani music follows a clear timeline. Swami Haridas, the spiritual guru of Tansen, lived in the 16th century, followed by Tansen who was a jewel of Akbar's court. Several centuries later, Ustad Allauddin Khan founded the Maihar gharana in the late 19th century. His disciple, Pandit Ravi Shankar, became a global icon in the mid-to-late 20th century.

76. (B) It promotes classical music and culture among youth in educational institutions.
SPIC MACAY, the Society for the Promotion of Indian Classical Music and Culture Amongst Youth, is a non-political voluntary movement. Its goal is to enrich formal education by introducing students to the cultural heritage of India. Through organizing concerts and workshops in schools and colleges, it fosters an appreciation for classical music and folk arts among the younger generation.

77. (C) Dhrupad
The nom-tom alap is a traditional form of melodic elaboration that uses meaningless syllables such as te, re, na, and nom. This technique is a direct inheritance from the ancient dhrupad tradition, where it is used to explore the raga before the actual composition begins. While most khayal schools moved away from this, the Agra gharana uniquely preserved this element.

78. (C) Statement I is true but Statement II is false.
The Banaras gharana is a versatile musical tradition famous for both its soulful thumri singing and its powerful, pakhawaj-influenced tabla style. It is one of the most prominent schools in the Hindustani tradition. However, it does not strictly follow the Dagar baani; the Dagar baani is a specific school of dhrupad, whereas the Banaras tradition encompasses various forms.

79. (A) Delhi
The Delhi gharana is considered the oldest school of tabla and is known for its highly systematic development of rhythmic themes. It places a heavy emphasis on kaydas and relas, which are performed with great clarity using the fingers. This disciplined approach focused on the edge of the tabla, creating a structured style that influenced all subsequent tabla traditions across India.

80. (A) Both A and R are true and R is the correct explanation of A.
Ustad Amir Khan was a master of the merukhand system, which involves the mathematical permutation of a given set of notes. This technique allows a singer to explore every possible melodic combination within a raga, leading to intellectual and rich improvisations. By using this system, Amir Khan created a unique style of alap and tan that became the hallmark of Indore.

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81. (B) Agra
The Agra gharana is renowned for its powerful voice production, which emphasizes an open-throated, resonant sound. One of its defining features is bol-baant, where the lyrics of the composition are divided and redistributed in complex rhythmic patterns. This style creates a vigorous and dynamic performance, reflecting the gharana's historical connections to both the dhrupad tradition and the courtly khayal.

82. (A) Sangeet Natak Akademi Award
In the context of Indian arts, the term Akademi Puraskar typically refers to the annual awards given by the Sangeet Natak Akademi. These are among the highest national honors bestowed upon practitioners of music, dance, and theatre. They recognize outstanding contributions and excellence in various categories, helping to preserve high artistic standards and providing national prestige to eminent artists across India.

83. (C) It is known for complex Sargam and fast volleys of taans.
The Patiala gharana is celebrated for its technical brilliance and its innovative use of sargam tans, which involve singing the note names at high

46. (D) It is heavily focused on complex mathematically calculated Layakari.
The Banaras style of thumri is a major part of the Purab ang and is known for its deeply devotional and lyrical quality. It frequently uses local dialects and often concludes with a fast rhythmic section on the tabla called laggi. Its primary focus is on emotional depth rather than the complex, mathematically calculated rhythmic permutations typical of the Agra khayal tradition.

47. (A) Bade Ghulam Ali Khan - Punjab Ang
Ustad Bade Ghulam Ali Khan was the most prominent figure associated with the Punjab ang of thumri. He masterfully combined the technical brilliance of the Punjab tradition with the emotional depth of the semi-classical form. Other artists like Siddheshwari Devi and Rasoolan Bai are celebrated icons of the Purab ang, which emphasizes lyrical elaboration and subtle melodic variations over Tappa-like elements.

48. (B) Strict adherence to the rigid rules of the Raga
While both khayal and thumri are based on ragas, thumri is much more flexible regarding melodic rules. In thumri, the primary goal is to express the emotion of the lyrics, which may occasionally require the use of notes outside the strict raga scale. This departure from rigid purity is an essential feature of the genre, distinguishing it from the formal khayal.

49. (B) Sangeet Natak Akademi Fellowship
The Sangeet Natak Akademi Fellowship, also known as the Akademi Ratna, is the most prestigious national honor specifically dedicated to the performing arts in India. While the Bharat Ratna is the highest civilian award overall, the Akademi Fellowship is reserved for the most eminent practitioners of music, dance, and drama, recognizing their lifetime contribution to the country's rich cultural heritage.

50. (B) Both A and R are true but R is not the correct explanation of A.
The Harballabh Sangeet Sammelan is one of the oldest and most venerable music festivals in India, having been held since 1875. It takes place annually in Jalandhar at the samadhi of Baba Harballabh. While the reason correctly identifies its location and annual nature, the simple fact of being organized annually does not explain its historical status as one of the oldest conferences.

51. (C) Pt. Vishnu Digambar Paluskar
Pandit Vishnu Digambar Paluskar was a visionary musician who sought to democratize classical music. He founded the first Gandharva Mahavidyalaya in Lahore in 1901 to provide a structured environment for music education. His efforts were instrumental in bringing music out of the royal courts and into the lives of the general public, thereby fostering a new generation of musicians and appreciative listeners.

52. (D) Statement I is false but Statement II is true.
The Dover Lane Music Conference is a major annual event, but it is held in Kolkata, not Mumbai. Conversely, the Sawai Gandharva Bhimsen Mahotsav is indeed a famous annual festival held in Pune. This festival was started by Pandit Bhimsen Joshi in memory of his guru and has become one of the most prestigious platforms for classical musicians in India.

53. (C) Jaipur-Atrauli
A student interested in compound or jod ragas would find the Jaipur-Atrauli gharana to be the most appropriate school of study. This tradition is renowned for its intellectual approach and its vast repertoire of rare and complex raga combinations. The masters of this gharana, like Ustad Alladiya Khan, specialized in maintaining the distinct identities of two ragas while blending them into a performance.

54. (B) Melodic variations expressing lyrical meaning
Bol-banao is the defining technique of the Purab ang thumri. It involves taking a single word or phrase from the lyrics and improvising various melodic sequences to highlight different emotional shades of that text. This practice allows the singer to explore the poetic depth of the song, making the lyrical meaning the central focus of the performance rather than purely technical rhythmic displays.

55. (A) Both A and R are true and R is the correct explanation of A.
All India Radio played a crucial role in the survival and popularization of classical music after the decline of royal patronage. By establishing the National Programme of Music and the Akashvani

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1. (B) Pt. V.D. Paluskar
Vishnu Digambar Paluskar played a transformative role in making classical music accessible to the middle class. He established the Gandharva Mahavidyalaya in 1901 to institutionalize music education. This move shifted music from royal courts to public schools, introducing a standardized system and fostering respectability for musicians within the broader Indian society.

2. (A) A musical lineage or stylization passed down through generations
A gharana represents a distinct school of music characterized by a specific stylistic tradition passed through generations. This system ensures the preservation of unique aesthetic features, technical nuances, and specialized repertoires. It involves a continuous lineage of teachers and disciples who adhere to the core philosophies and rendition techniques established by the founding masters of that school.

3. (C) They evolved from the Guru-Shishya Parampara in royal courts.
Gharanas emerged as musicians sought patronage in various princely states following the decline of central Mughal authority. These schools developed through the traditional guru-shishya parampara, where specific styles were nurtured and refined within familial or professional lineages. Isolation in different regional courts allowed these traditions to evolve independent musical identities and specialized techniques of performance.

4. (D) It strictly avoids the use of Behlava.
The Gwalior style is renowned as the foundational khayal tradition, emphasizing a full-throated, open voice culture. It utilizes various musical elements including alap, tan, and behlava to elaborate the raga structure. Behlava is specifically used to expand notes with the help of lyrics in a medium tempo, contrary to the idea that the school strictly avoids such melodic embellishments.

5. (A) Both A and R are true and R is the correct explanation of A.
The emergence of specialized musical identities was a direct consequence of musicians residing in diverse princely states. Due to limited communication and regional isolation, each group of performers developed unique stylistic traits and performance techniques. This independent evolution, supported by local royal patrons, fostered the distinct and highly specialized rendition styles that eventually came to be known as gharanas.

6. (B) Ustad Alladiya Khan - Jaipur-Atrauli Gharana
Ustad Alladiya Khan is the legendary founder of the Jaipur-Atrauli school, known for its complex melodic structures and rare ragas. The gharana is celebrated for its rhythmic sophistication and the seamless integration of laya with melodic elaboration. This tradition emphasizes a distinctive style of singing characterized by intricate, winding tans and a preference for compound or difficult musical scales.

7. (D) Mallikarjun Mansur - Kirana
Mallikarjun Mansur was a preeminent vocalist who belonged to the Jaipur-Atrauli school, not the Kirana tradition. He was a disciple of Ustad Alladiya Khan's sons and was celebrated for his mastery over rare and complex ragas. His singing style featured the characteristic intricate melodic patterns and rhythmic precision associated with the Jaipur-Atrauli lineage rather than the meditative Kirana style.

8. (A) Exclusive use of Sargam taans over Bol taans
The Agra style is characterized by a robust voice culture and a strong emphasis on rhythmic play known as layakari. While it incorporates elements like nom-tom alap and bol-baant, it does not rely exclusively on sargam tans. Instead, the school is famous for its powerful bol-tans, where the lyrics are used to create complex and vigorous rhythmic patterns.

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performances, archiving historic recordings, and organizing national sammelans that provide a platform for both established masters and young talents.

65. (B) I, III, and IV
Music conferences emerged as a vital platform for classical music following the decline of royal patronage. These large-scale public events allowed artists from various gharanas to perform on the same stage, fostering a healthy exchange of styles. Historic events like the All Bengal Music Conference were instrumental in popularizing classical music among the urban middle class and establishing public appreciation.

66. (A) Nationwide exposure for top-grade classical artists
The introduction of the National Programme of Music by All India Radio was a revolutionary step for the classical music community. It allowed the most eminent artists of the country to be heard by a nationwide audience, regardless of their geographical location. This exposure helped in setting high performance standards and ensured that the finest traditions of Hindustani music reached every corner.

67. (C) Ustad Amir Khan
Ustad Amir Khan was the founder of the Indore gharana, which is a distinct school with its own unique philosophy and techniques. Artists like Pandit Bhimsen Joshi, Gangubai Hangal, and Sawai Gandharva are all legendary figures strictly associated with the Kirana tradition. They are known for their emphasis on melodic purity and the step-by-step elaboration characteristic of that school.

68. (D) Inclusion of eight elements like Alap and Taan
The Gwalior gharana is famous for its ashtang gayaki, which literally means eight-limbed singing. This refers to a comprehensive performance style that includes eight essential musical elements: alap, bol-alap, tan, bol-tan, behlava, murki, khatka, and meend. By integrating all these components, the Gwalior tradition ensures a balanced and complete presentation of the raga, making it a structurally sound school.

69. (C) He was known for his mastery over the Punjab Ang Thumri.
Ustad Bade Ghulam Ali Khan was a titan of the Patiala gharana and is particularly celebrated for his mastery over the Punjab ang of thumri. He brought a unique blend of technical virtuosity and deep emotional expression to the genre. He also notably introduced sargam tans in khayal singing and contributed his voice to classical sequences in the landmark film Mughal-e-Azam.

70. (B) I, II, and IV
Instrumental gharanas have rich historical lineages. The Senia gharana traces its ancestry to Mian Tansen, while the Shahjahanpur tradition is a major school of sarod playing. The Imdadkhani gharana is famous for adapting vocal styles, or gayaki ang, to the sitar. However, the Maihar gharana was founded by Ustad Allauddin Khan, and the Bishnupur gharana is located in Bengal, not Punjab.

71. (D) It features extremely fast, aggressive taans from the very beginning of the recital.
The Indore gharana, founded by Ustad Amir Khan, is known for its meditative and intellectual approach. It typically employs an extremely slow tempo for the initial sections and uses the merukhand system for melodic elaboration. Contrary to the idea of aggressive beginnings, the style is characterized by a systematic progression, with fast tans reserved for the later stages of the recital.

72. (A) Ustad Bismillah Khan - Shehnai
Ustad Bismillah Khan was the legendary maestro who single-handedly elevated the shehnai from a folk instrument to a respected classical platform. Other pairings provided are incorrect: Pandit Shivkumar Sharma was a santoor legend, Pandit Hariprasad Chaurasia is a world-renowned flautist, and Ustad Zakir Hussain is a tabla virtuoso. Each artist has played a revolutionary role in their respective instrumental tradition.

73. (C) Pt. Bhimsen Joshi - Grammy Award
While Pandit Bhimsen Joshi was one of India's most celebrated vocalists and received the Bharat Ratna, he was not a recipient of the Grammy Award. The Grammy is an international music award won by other Indian legends like Pandit Ravi Shankar and Ustad Zakir Hussain. Musicians

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Sangeet Sammelan, it provided musicians with a nationwide audience and a stable source of income. This institutional support was vital for maintaining high artistic standards and ensuring classical music remained vibrant.

56. (A) P-2, Q-4, R-1, S-3
Major music festivals are often deeply rooted in the cultural history of specific Indian cities. The Tansen Samaroh is held in Gwalior to honor the legendary musician. The Saptak festival is a major event in Ahmedabad, while the Harballabh Sangeet Sammelan has a long history in Jalandhar. The Sankat Mochan Sangeet Samaroh is a unique festival held in temple premises in Varanasi.

57. (C) Sangeet Natak Akademi
The Sangeet Natak Akademi is the apex national body established by the Government of India for the promotion and preservation of music, dance, and drama. Since its inception in 1953, it has played a leading role in documenting traditional arts, supporting regional institutions, and honoring eminent artists. It serves as a vital link between the state and the artistic community across India.

58. (A) Promoting national integration via traditional media
The Song and Drama Division was established to use traditional performing arts to communicate developmental and national themes to the public. By employing folk and classical artists, it created performances that resonated with diverse audiences across rural and urban India. This approach helped in promoting national integration while providing employment opportunities to traditional artists who might otherwise have lacked a large platform.

59. (D) It popularized classical ragas via simplified songs.
Indian cinema has had a significant impact on the reach of classical music. Many music directors utilized classical ragas as the foundation for popular film songs, making complex melodies accessible to the general public. This exposure helped in sustaining interest in traditional music and provided a massive platform for classical vocalists and instrumentalists who occasionally performed or composed for the film industry.

60. (B) P-2, Q-1, R-4, S-3
Awards serve to recognize excellence at various levels of the music industry. The Grammy Award is a prestigious international honor, while the Sangeet Natak Akademi Award is the top national recognition for performing arts. At the state level, the Kalidas Samman is a highly respected award given by the Madhya Pradesh government, and the Lata Mangeshkar Award recognizes playback singing.

61. (C) He was awarded the Bharat Ratna.
Pandit Ravi Shankar was a global ambassador for Indian classical music and a legendary maestro of the Maihar gharana. He received India's highest civilian honor, the Bharat Ratna, in recognition of his extraordinary contributions. Throughout his career, he worked tirelessly to introduce Indian music to Western audiences through high-profile collaborations and performances, significantly influencing the global perception of Indian culture.

62. (C) Statement I is true but Statement II is false.
The ITC Sangeet Research Academy in Kolkata is unique because it integrates the traditional guru-shishya parampara within a modern institutional framework. It provides a residence for gurus and disciples, allowing for intensive training. While it is a globally recognized institution, it is primarily funded by the ITC Limited corporate group as part of its cultural social responsibility, not by international organizations.

63. (A) Naushad
Naushad Ali was a pioneering music director in Indian cinema who was famous for his deep knowledge of classical music. During the 1950s, he composed several iconic soundtracks, such as for the film Baiju Bawra, which were based strictly on classical ragas. His work played a major role in bringing the beauty of classical music to the masses through film songs.

64. (B) To serve as a public service broadcaster promoting India's musical heritage
Prasar Bharati, which encompasses All India Radio and Doordarshan, is India's autonomous public service broadcaster. Its primary mandate in the field of arts is to preserve and promote the country's diverse musical heritage. It achieves this through regular broadcasts of classical

speed. The style is characterized by emotional intensity and fast, intricate melodic passages. Contrary to being limited, the gharana is also famous for its beautiful thumris, particularly the Punjab ang, as exemplified by Ustad Bade Ghulam Ali Khan.

84. (D) They replaced the Guru-Shishya Parampara entirely.
Music conferences played a major role in democratizing classical music by providing public platforms for artists and introducing them to large audiences. While they provided a new context for performance, they did not replace the traditional guru-shishya parampara. The personal transmission of musical knowledge from teacher to student remains the core of classical music training even in the modern era of public festivals.

85. (C) P-2, Q-3, R-1, S-4
Identifying the lineages of prominent vocalists helps in understanding their stylistic influences. Kishori Amonkar was a leading light of the Jaipur-Atrauli gharana. Dr. Prabha Atre is a renowned representative of the Kirana tradition. Malini Rajurkar is celebrated for her mastery of the Gwalior style, especially in tappa. Girija Devi was internationally recognized as a stalwart of the Banaras thumri tradition.

86. (B) Ali Bakhsh and Fateh Ali (Alia-Fattu)
The Patiala gharana was founded in the late nineteenth century by the legendary duo Ustad Ali Bakhsh and Ustad Fateh Ali, popularly known as Alia-Fattu. They were court musicians in Patiala and were famous for their extraordinary vocal range and technical prowess. Their unique style, which combined elements of various older traditions, laid the foundation for one of the most vibrant schools.

87. (D) Dagar Baani - Extreme Drut Laya focus
The Dagar baani is most famous for its profound, slow, and meditative alap, which focuses on the spiritual exploration of the raga through meend and microtones. It emphasizes a tranquil and deep experience rather than speed. In contrast, characteristics like the forceful nature of the Khandar baani or the leaping notes of the Nauhar baani are correctly identified as defining traits.

88. (A) Issuing commercial film music
The Sangeet Natak Akademi is a national institution dedicated to the preservation, promotion, and documentation of India's classical, folk, and traditional performing arts. Its objectives include honoring eminent artists, supporting cultural research, and providing platforms for performance. It does not engage in the production of commercial film music, which is a separate industry governed by commercial interests and different regulatory bodies.

89. (C) Its integration of Aakar taans and Laya-Bant
The Jaipur-Atrauli gharana is distinguished by its unique approach to khayal, which seamlessly integrates melodic improvisation with complex rhythmic structures. It is particularly known for its aakar tans, where the performance is conducted using the vowel sound aa, and its laya-bant, which involves sophisticated rhythmic play. This combination of technical rigor and melodic intricacy creates an intellectually stimulating style.

90. (A) I, II, and IV
The Gwalior gharana is often referred to as the mother of all khayal schools because many other traditions trace their origins to it. It was popularized by legendary figures like Haddu, Hassu, and Nathu Khan. The school is known for its balanced presentation of both popular and rare ragas. Contrary to some beliefs, it does utilize behlava for melodic expansion.

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91. (D) Patiala
A vocalist exhibiting these traits is most likely a representative of the Patiala gharana. While the gharana is famous for its technical brilliance and fast tans, it is equally renowned for its deeply emotional approach to khayal and its mastery of the Punjab ang of thumri. This style combines technical sophistication with a soul-stirring delivery that prioritizes the emotional essence.

92. (C) Statement I is true but Statement II is false.
The Song and Drama Division was established under the Ministry of Information and Broadcasting to use traditional performing arts for social communication. Its goal is to reach audiences through culturally familiar forms like folk theatre and music. It does not focus on promoting international pop music; instead, it

111. (A) I, II, and III
Gharanas primarily emerged during the 18th and 19th centuries as the disintegration of the Mughal empire forced musicians to seek patronage in regional princely states. A stylistic tradition is generally recognized as a gharana only if its specific identity is maintained for at least three generations. These schools were products of indigenous courtly patronage and the traditional guru-shishya parampara system.

112. (B) Purab Ang
Pukar, which literally means calling out, is a distinctive melodic and emotional technique used in the Purab ang of thumri. It involves a sudden, intensely emotional rendition of a note or phrase, conveying deep yearning or passion. This feature is central to the soulful nature of the Banaras and Lucknow thumri styles, where the primary objective is to evoke rasa.

113. (B) Delhi
The Delhi gharana of khayal has historical roots that are closely linked to the Qawwal Bacchon Ka Gharana. This lineage dates back to the time of Amir Khusro and is credited with the early development of the khayal style. The musicians of this tradition were instrumental in blending Persian and Indian musical elements, eventually leading to the emergence of the khayal.

114. (A) Fast tabla section played towards the end of a Thumri
In a thumri performance, a laggi is a fast and lively rhythmic section played on the tabla towards the end of the recital. While the main body of the thumri is usually slow and melodic, the laggi provides a spirited rhythmic conclusion. This section allows the tabla player to showcase their dexterity and provides a dynamic finish to the performance.

115. (C) I, III, and IV
The Sangeet Natak Akademi was established in 1953 as India's premier body for the performing arts. Its mandate extends beyond classical music to include folk arts, traditional dance, and theatre. The President of India appoints the Chairman of the Akademi, underscoring its national importance. It recognizes excellence through its prestigious awards across all these fields, supporting cultural development across India.

116. (D) I, II, III, and V
Pandit Omkarnath Thakur was a legendary vocalist and a prominent disciple of Pandit Vishnu Digambar Paluskar. His singing style was deeply influenced by the Gwalior tradition and was noted for its intense emotional expression. He made significant academic contributions by authoring Pranav Bharati and serving as the first Principal of the Faculty of Music at Banaras Hindu University.

117. (C) It strictly prohibits the use of Surbahar.
The Maihar gharana, founded by Ustad Allauddin Khan, is famous for its inclusive approach to various instruments. Far from prohibiting the surbahar, the school actually emphasizes its use for deep, meditative alap, which is then followed by khayal-inspired techniques on the sitar or sarod. The gharana is celebrated for this unique blend of ancient dhrupad structures and contemporary instrumental virtuosity.

118. (B) Kalidas Samman - Government of Madhya Pradesh
The Kalidas Samman is a prestigious national award presented annually by the Government of Madhya Pradesh for excellence in the classical arts. It is one of the most respected state-level recognitions in India. In contrast, the Tansen Samman is also given by Madhya Pradesh, while the Bharat Ratna is the highest national civilian award given by the President.

119. (D) Gauhar Baani - Maihar Gharana
The traditional dhrupad baanis are represented by specific lineages: the Dagar family for the Dagar baani, and the Darbhanga and Bettiah schools for the Khandar and Nauhar baanis. The Maihar gharana is primarily an instrumental tradition founded in the twentieth century and is not a traditional representative of the ancient Gauhar baani, which is historically linked to the lineage of Tansen.

120. (A) Extensive use of Sargam Taans
The Jaipur-Atrauli gharana is known for its austere and intellectual style, which typically avoids the use of sargam tans or solfa singing. Instead, it focuses on aakar tans, where melodic

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Faiyaz Khan, known for his robust voice, were masters of this style, which draws significant influence from the ancient dhrupad baanis.

102. (B) Bhendi Bazaar - Ustad Aman Ali Khan
Ustad Aman Ali Khan was a key figure and legendary composer of the Bhendi Bazaar gharana, which is famous for its intricate use of the merukhand system. Other pairs given are incorrect: the Kirana gharana was founded by Ustad Abdul Karim Khan, the Agra gharana's roots are older, and the Patiala gharana was established by Ustad Ali Bakhsh and Fateh Ali.

103. (D) Bade Ghulam Ali Khan - Purab Ang
Ustad Bade Ghulam Ali Khan was the foremost representative of the Punjab ang of thumri, not the Purab ang. He is credited with popularizing the intricate and bouncy style characteristic of the Punjab region. In contrast, Girija Devi and Siddheshwari Devi are legendary icons of the Banaras Purab ang, while Begum Akhtar is famous for her blend in the Lucknow tradition.

104. (A) Atrauli
The term Atrauli is usually associated with the Jaipur-Atrauli gharana, which is primarily a vocal khayal tradition. On the other hand, the Maihar, Senia, and Imdadkhani traditions are all prominent instrumental gharanas. Each of these schools has developed specific technical and melodic approaches for instruments like the sitar and sarod, contributing significantly to the evolution of instrumental classical music.

105. (A) Both A and R are true and R is the correct explanation of A.
The Punjab ang of thumri is distinct from the Purab ang due to its high degree of ornamentation and rhythmic agility. It draws inspiration from the Tappa genre, which is known for its fast melodic flourishes. This influence manifests in the Punjab thumri through the frequent use of swift, bouncy tans and complex murkis, creating a vibrant and energetic aesthetic.

106. (A) P-3, Q-1, R-2, S-4
The institutionalization of Indian music was led by key figures associated with specific centers. Pandit V.N. Bhatkhande was the force behind the Marris College of Music. Pandit V.D. Paluskar established the Gandharva Mahavidyalaya. Ustad Allauddin Khan created the unique Maihar Band, while Pandit S.N. Ratanjankar was a premier disciple of Bhatkhande who dedicated his life to propagating his teacher's system.

107. (A) Both Statement I and II are true.
A hallmark of the Kirana gharana is its emphasis on swar-pradhan gayaki, where the focus is almost entirely on the melodic purity and resonance of individual notes. This leads to a slow and systematic expansion of the raga, known as badhat, which creates a meditative and peaceful mood. Both statements accurately describe this specific aesthetic priority and its Kirana lineage.

108. (A) Both Statement I and II are true.
Ustad Allauddin Khan, the founder of the Maihar gharana, received his most significant training under the legendary Ustad Wazir Khan of Rampur. Wazir Khan was a direct descendant of the Senia tradition, which traces its lineage back to Mian Tansen. This connection provided Allauddin Khan with access to profound knowledge of the dhrupad and instrumental traditions of the Mughal courts.

109. (C) Song and Drama Division
The Song and Drama Division is specifically designed to leverage traditional performing arts for public outreach and social messaging. By creating dramas and musical performances that incorporate classical ragas and folk tunes, the division communicates national developmental themes and government policies to a wide audience. This approach ensures that important social messages are delivered in a culturally relevant and engaging manner.

110. (D) A secondary method for preserving and standardizing compositions.
The introduction of a written notation system during the institutionalization of music did not replace the oral tradition. Instead, it served as a valuable secondary tool for documenting and standardizing thousands of traditional compositions. While the deep nuances of classical music still require oral transmission from guru to shishya, notation provides a reliable structural framework that helps in widespread music study.

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leverages indigenous artistic traditions to spread awareness about government policies across India.

93. (C) Etawah/Imdadkhani
The use of specialized instrumental ornaments like krintan and zamzama, along with the execution of lightning-fast jhalas, is a hallmark of the Etawah or Imdadkhani gharana. This tradition, pioneered by masters like Ustad Vilayat Khan, revolutionized sitar playing by developing techniques that mimic vocal nuances. This technical virtuosity is designed to enhance the lyrical quality and melodic flexibility of the instrument.

94. (D) It provided a prestigious nationwide broadcast platform.
The Akashvani Sangeet Sammelan is an annual flagship event organized by All India Radio that has significantly impacted the classical music world. By recording and broadcasting high-quality performances by top artists, it has provided musicians with a prestigious platform that reaches a national audience. This initiative has helped in maintaining artistic standards and ensuring that classical music remains accessible across the country.

95. (A) I, II, IV, and V
The Kirana gharana is defined by its focus on melodic purity and the step-by-step expansion of the raga, known as badhat. Ustad Abdul Karim Khan was its central figure, and the style is noted for a sweet voice culture. While the original style was very gentle, Pandit Bhimsen Joshi later added a more robust and vigorous element to the tradition.

96. (B) Bringing music out of the courts for the middle class
Pandit Vishnu Digambar Paluskar's greatest contribution was the democratization of Indian classical music. He worked tirelessly to remove the social stigma then associated with professional musicians and to make music education accessible to everyone. By founding institutions like the Gandharva Mahavidyalaya, he shifted music from the exclusive domain of royal courts into the public sphere, making it a respectable pursuit.

97. (B) Prayag Sangeet Samiti
The Prayag Sangeet Samiti, located in Prayagraj, is one of India's premier institutions for music education. Founded in the early twentieth century, it conducts regular certificate and degree examinations that are recognized nationwide. The Samiti has played a vital role in standardizing music curricula and providing a platform for thousands of students to receive formal training and accreditation in Hindustani music.

98. (A) A deliberate, graceful oscillation or shaking of a note
Gamak is an essential melodic ornament in Indian classical music, characterized by a deliberate and graceful oscillation of a note. Unlike a simple vibrato, a gamak is often more forceful and is used to add emotional depth and character to a raga. It is a fundamental technique in both vocal and instrumental music, particularly in the older dhrupad tradition.

99. (C) The text of Thumri is predominantly in Braj Bhasha or Awadhi.
Thumri is a semi-classical genre that prioritizes the expression of romantic and devotional emotions. Its lyrics are traditionally written in regional dialects of the Hindi heartland, such as Braj Bhasha and Awadhi, which are naturally suited for its evocative character. While it is based on ragas, thumri allows for melodic flexibility to enhance emotional delivery and lyrical meaning.

100. (C) Statement I is true but Statement II is false.
The Dagar baani is an ancient tradition of dhrupad singing that has been meticulously preserved by the Dagar family lineage over several centuries. It is characterized by its profound and meditative alap. However, the Dagar style actually minimizes the use of complex bol-baant or rhythmic wordplay, focusing instead on the subtle exploration of notes to create a spiritual atmosphere.

101. (C) The Gharana avoids the use of Nom-Tom Alap.
The Agra gharana is unique among khayal schools because it prominently utilizes nom-tom alap, a technique directly inherited from its dhrupad roots. This involves an elaborate melodic introduction using specific syllables before the khayal bandish begins. Exponents like Ustad

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improvisation is performed using the vowel sound aa. The school is famous for its madhya laya progression and its mastery of rare, complex ragas presented with dense rhythmic interplay.

121. (C) II, III, IV, I
National awards in India follow a general hierarchy based on prestige and national recognition. The Bharat Ratna is the highest civilian honor. Within the performing arts, the Sangeet Natak Akademi Fellowship is the most prestigious dedicated honor. This is followed by the Padma awards and then the Akademi awards. Identifying this hierarchy helps in understanding how the government recognizes exceptional contributions.

122. (A) Kirana
The Kirana gharana is the most likely school being represented here. Its primary philosophy centers on melodic purity and the emotional resonance of each individual note. This style avoids the aggressive rhythmic displays or fast-paced tans common in the Agra or Patiala traditions. Instead, it creates a deeply meditative atmosphere through a very slow, systematic expansion of the raga, known as swar-pradhan.

123. (C) Statement I is true but Statement II is false.
The Indian film industry has a long history of adapting traditional thumris into popular soundtracks, which has helped keep the genre alive in the public consciousness. Far from destroying the Purab ang, these film adaptations often introduced millions of listeners to the beauty of semi-classical music. Many film songs based on thumri have become iconic, demonstrating the enduring appeal of thumri.

124. (B) Patiala
The Patiala gharana is famous for popularizing the use of sargam tans, where the names of the notes are sung at high speeds to create complex rhythmic patterns. This technique adds a unique melodic and rhythmic dimension to the khayal performance. While other gharanas focus more on aakar or lyrics, the Patiala style made sargam an integral part of its tradition.

125. (A) I, II, III, IV
The development of Hindustani music can be traced through key historical figures. Amir Khusro in the 13th century is credited with early innovations. Tansen was the legendary master of the 16th-century Mughal court. Sadarang in the 18th century is the celebrated composer who popularized the khayal genre. Finally, Pandit V.N. Bhatkhande in the early 20th century scientifically organized the system.

126. (D) Popularizing classical music and national integration
Launched in 1952, the National Programme of Music on All India Radio was a strategic cultural initiative. Its goal was to popularize classical music among the general public and use the shared heritage of the raga tradition to foster a sense of national integration. By broadcasting performances by eminent artists from different regions, it created a unified platform for high-quality music.

127. (A) Pt. Bhimsen Joshi
Pandit Bhimsen Joshi, the legendary doyen of the Kirana gharana, was the first Hindustani classical vocalist to be honored with the Bharat Ratna, India's highest civilian award. His powerful voice and soulful renditions of khayal and abhangs made him a household name. This recognition reflected his lifelong dedication to the art and his role in making classical music immensely popular.

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128. (B) Stems from 'Ghar' meaning house or family lineage.
The word gharana is derived from the Hindi word ghar, which means house. Etymologically, it refers to a musical tradition that is rooted in a specific household or family lineage. Over time, it came to signify a school of music with a distinct stylistic identity passed down from a founding master to successive generations of disciples within the master's household or tradition.

129. (B) It uses the 'Khandmeru' (Merukhand) system of sargam.
The Bhendi Bazaar gharana, which originated in Mumbai, is particularly famous for its use of the merukhand system. This is a highly intellectual approach involving the mathematical permutation of notes to create a variety of melodic patterns. The gharana is also known for its focus on breath control and a unique style of singing that emphasizes the clarity of individual notes.

130. (A) Both A and R are true and R is the correct explanation of A.
Prasar Bharati serves as India's autonomous public service broadcaster and holds a massive archive of classical music recordings. This is a direct fulfillment of its mandate to preserve and promote the nation's rich cultural heritage. By documenting performances of legendary masters over several decades, it has created a priceless resource for researchers, ensuring the legacy of various gharanas remains accessible.

131. (C) Lucknow Ang - Uttar Pradesh
The Lucknow ang is one of the primary styles of the Purab ang thumri, originating in the royal courts of Uttar Pradesh. It is known for its elegance and lyrical sophistication. Other styles like the Banaras ang also belong to Uttar Pradesh, while the Punjab ang is associated with the Punjab region. Each style reflects the local culture and linguistic nuances.

132. (D) It issues the Grammy Awards in India.
The Song and Drama Division is a government agency focused on using traditional performing arts for national development and social messaging. It was established in 1954 and operates under the Ministry of Information and Broadcasting. However, it has no connection to the Grammy Awards, which are international honors presented by the Recording Academy in the United States to recognize musical achievements.

133. (C) Jaipur-Atrauli - Rajasthan/UP
The Jaipur-Atrauli gharana has its roots in both Rajasthan and Uttar Pradesh, reflecting the movements of its founding families between these regions. Other gharanas mentioned have different origins: the Patiala gharana is from Punjab, the Kirana gharana originated in western Uttar Pradesh, and the Gwalior gharana is based in Madhya Pradesh. Understanding these origins is crucial for identifying regional influences.

134. (B) Paying fixed monthly tuition fees
The traditional guru-shishya parampara was built on a deep, lifelong bond between the teacher and the student, often involving the student living in the guru's home and performing personal services. Knowledge was transmitted orally without commercial exchange. The introduction of fixed monthly tuition fees is a feature of modern institutionalized music education, representing a shift toward a formalized classroom model.

135. (D) P-2, Q-3, R-4, S-1
Each of these individuals made a specific institutional contribution to Indian music. Pandit V.D. Paluskar founded the Gandharva Mahavidyalaya, while Pandit V.N. Bhatkhande established the Marris College of Music. Pandit Ravi Shankar founded the Kinnara School of Music globally. B.V. Keskar, as a government minister, was the architect of the National Programme of Music on All India Radio.

136. (A) Orchestral classical instrument group created by Allauddin Khan
The Maihar Band was a unique experiment in Indian classical music created by Ustad Allauddin Khan in the princely state of Maihar. It was an orchestral group composed of traditional Indian instruments playing synchronized classical melodies. This innovation was ahead of its time, demonstrating the versatility of Indian instruments and the creative genius of the maestro in adapting the solo tradition.

137. (C) Statement I is false but Statement II is true.
The Sangeet Natak Akademi's mandate is broad, covering music, dance, and theatre in their classical and folk forms, rather than being restricted only to classical arts. However, it is correct that the Akademi provides significant financial grants and support to various cultural institutions across India to promote the performing arts. This funding is essential for the survival of regional traditions.

138. (A) Dhrupad
The structural sequence of alap, jod, and jhala in instrumental music is a direct inheritance from the ancient dhrupad vocal tradition. In dhrupad, the alap explores the raga without rhythm, followed by the jod which introduces a pulse. This format was adapted for instruments like the sitar and sarod to provide a systematic exploration of the raga's melodic and rhythmic potential.

139. (D) Gaya Ang features regional folk flavors from Bihar.
While both are styles within the broader thumri tradition, the Gaya ang is specifically known

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for its integration of regional folk melodies and nuances from Bihar. It has a distinct flavor that sets it apart from the more well-known Banaras ang, which is famous for its devotional depth. These regional variations highlight the diversity of semi-classical music drawing inspiration from folk.

140. (B) I, II, and III
Dhrupad gharanas are defined by their adherence to specific baanis and their historical patronage. The Dagar gharana is the custodian of the Dagar baani, while the Darbhanga gharana is famous for its mastery over the Khandar baani. The Bettiah tradition flourished under patronage in Bihar. Contrary to some assumptions, these dhrupad schools have maintained their distinct identity alongside khayal.

141. (C) The democratization and theoretical standardization of music
The introduction of music as a degree subject in universities led to the democratization of music learning, making it available to students from all social backgrounds. It also resulted in the theoretical standardization of music, as regional practices were organized into an academic framework. This move helped in creating educated listeners and provided a formal career path for musicians and researchers.

142. (D) Ustad Faiyaz Khan
Ustad Faiyaz Khan, the legendary stalwart of the Agra gharana, was honored with the title Aftab-e-Mousiqi, which means the Sun of Music. He was a dominant figure in the twentieth-century classical scene, celebrated for his powerful, resonant voice and his mastery over diverse genres including dhrupad, khayal, and thumri. His majestic presence made him one of the most revered vocalists.

143. (A) Khyal means 'imagination' and allows extensive improvisation.
The word khayal is of Persian origin and literally means imagination or thought. As a musical genre, it is characterized by its flexibility and the vast scope it provides for improvisation. Unlike the more rigid and austere dhrupad, khayal allows the performer to use a variety of ornaments, tans, and melodic variations, making it the most expressive form of vocal music.

144. (B) Classical musicians like Pt. Ravi Shankar and Ustad Ali Akbar Khan have composed music for films.
Many of the greatest figures in Hindustani classical music have had meaningful associations with Indian cinema. Legendary maestros like Pandit Ravi Shankar and Ustad Ali Akbar Khan composed memorable soundtracks deeply rooted in classical traditions. This engagement helped bridge the gap between elite classical arts and popular culture, showcasing the versatility of classical music to a massive national audience.

145. (B) I, II, III, and IV
The Bhendi Bazaar gharana originated in Mumbai and was established by the brothers Chhajju Khan, Nazir Khan, and Khadim Hussain Khan. It is uniquely known for its merukhand system of permutation. Notably, the legendary playback singer Lata Mangeshkar received her early training from Ustad Aman Ali Khan of this tradition. It has significantly influenced many modern vocalists in India.

146. (A) It ensured that only students from royal families could learn music.
The primary goal of the institutional music system was to break the exclusive monopoly of royal courts and professional families. It sought to open music education to the masses by creating a structured syllabus and introducing classroom teaching. This allowed students from all walks of life, including women and the middle class, to learn classical music in a respectable environment.

147. (C) Grammy Award - International Music Industry
The Grammy Award is a globally recognized honor that signifies excellence in the international music industry across all genres. In the context of Indian music, winning a Grammy represents the highest level of global artistic achievement. While other awards like the Bharat Ratna are the highest national honors, they do not have a direct functional equivalent like the Grammy's role worldwide.

148. (D) Nauhar Baani
The Nauhar baani of dhrupad is traditionally characterized by the use of chhut, which involves making graceful and surprising leaps from one

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documenting and disseminating high-quality classical performances to every part of India. It provides a shared platform where the best exponents of various gharanas are heard by a national audience.

167. (D) It relies heavily on fast rhythmic taans similar to Khayal.
The Dagar baani is the quintessential meditative style of dhrupad, which prioritizes the exploration of the raga's spiritual essence through very slow, elaborate alap. It emphasizes the use of meend and microtones. Contrary to the idea of relying on fast tans, the Dagar tradition generally avoids rapid rhythmic gymnastics, focusing instead on creating a tranquil and profound melodic experience.

168. (A) Jhanak Jhanak Payal Baaje - Featured extensive classical dance and music by Vasant Desai
V. Shantaram's film Jhanak Jhanak Payal Baaje is a landmark in Indian cinema for its uncompromising focus on classical dance and music. The soundtrack, composed by Vasant Desai, featured extensive classical pieces and provided a significant platform for traditional arts. While other films also featured classical music, they were composed by legendary directors like Naushad, not by the vocalists themselves.

169. (C) Ustad Amir Khan - Agra
Ustad Amir Khan was the legendary founder of the Indore gharana, not the Agra gharana. The Agra gharana is a much older tradition with stalwarts like Ustad Faiyaz Khan. The other pairs provided are correct: Ustad Alladiya Khan founded Jaipur-Atrauli, Ustad Abdul Karim Khan founded Kirana, and Nathan Peer Bakhsh is a foundational figure of the traditional Gwalior gharana.

170. (A) Senia
The traditional dhrupad tradition recognizes four primary stylistic baanis: Gauhar, Dagar, Khandar, and Nauhar. These represent the fundamental schools of dhrupad performance as it evolved over several centuries. While Senia is a very important gharana or lineage that includes many dhrupad masters, it is not classified as one of the four original baanis which are core structural divisions.

171. (B) Both A and R are true but R is not the correct explanation of A.
The traditional guru-shishya parampara is built on personal, oral transmission and a deep relationship between the teacher and student. In contrast, modern institutional education utilizes standardized classrooms, written notation, and formal examinations. While both systems represent different philosophies of music education that co-exist today, the existence of notation in schools is not a direct explanation for oral tradition.

172. (B) Kishori Amonkar
Kishori Amonkar was a legendary vocalist who significantly expanded the aesthetic boundaries of the Jaipur-Atrauli gharana. While she remained deeply rooted in the school's rigorous technical structure, she introduced an intensely emotive and subjective dimension to her performances. Her extraordinary contributions to classical music were recognized with several national honors, including the Padma Vibhushan, making her one of the most influential artists.

173. (A) Both Statement I and II are true.
The Indian film industry has been a major supporter of classical music by providing musicians with a mass audience and stable employment. Films like Goonj Uthi Shehnai were specifically designed to highlight classical instruments, and they featured the work of legendary maestros like Ustad Bismillah Khan. This synergy between traditional arts and modern cinema helped keep classical music relevant.

174. (D) Thumri
These musical and lyrical features are the defining characteristics of thumri, a semi-classical vocal genre. Thumri emphasizes emotional expression, particularly the sentiment of love and romance, and uses delicate melodic ornaments like khatkas and murkis to enhance the beauty of the performance. Unlike the more austere dhrupad, thumri focuses on the poetic meaning of the text, portrayal of love.

175. (A) I, II, III, IV
The four traditional dhrupad baanis are often cited in a specific historical sequence: Gauhar, Khandar, Dagar, and Nauhar. This order reflects their traditional association with the founding

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khayal, he was instrumental in popularizing Marathi abhangs, making them a central part of the classical concert repertoire and earning a massive following.

158. (D) Balanced Alap, Taan, and Layakari
The Gwalior gharana is considered the foundational school of khayal, and its approach is defined by a rigorous and balanced presentation. It emphasizes ashtang gayaki, which ensures that all essential elements including alap, tan, and rhythmic play or layakari are given due importance. This style avoids over-reliance on any single technical element, aiming instead for a full-throated elaboration of the raga.

159. (A) They provide financial assistance, fellowships, and archival facilities for performing arts.
National and state-level akademies, like the Sangeet Natak Akademi, are public institutions dedicated to the systematic support of the performing arts. They provide financial assistance and pensions to artists, offer prestigious fellowships to honor lifetime achievements, and maintain extensive archives of historical recordings. These functions are essential for the survival and study of traditional music and dance forms in modern society.

160. (B) P-3, Q-2, R-1, S-4
Understanding the specific lineages of legendary artists clarifies their stylistic roots. Ustad Bismillah Khan and Pandit Kishan Maharaj both hailed from the rich traditions of Banaras, specializing in shehnai and tabla respectively. Ustad Vilayat Khan was the titan of the Etawah sitar school. Pandit Kumar Gandharva, however, is famous for developing a unique and independent style that transcended traditional gharana boundaries.

161. (B) Agra
The Agra gharana is renowned for its vigorous and rhythmic approach to khayal. While other schools might focus on slow melodic elaboration, the Agra tradition excels in layakari and bol-tans. This style creates a dynamic interaction between the melody and the rhythmic cycle, reflecting the gharana's historical connections to dhrupad and its emphasis on a powerful, masculine vocal aesthetic for performance.

162. (A) Both Statement I and II are true.
The Mewati gharana reached new heights of international popularity under the stewardship of Pandit Jasraj. This tradition is characterized by its deep focus on bhava and its strong spiritual or devotional undercurrent, often incorporating elements of Haveli Sangeet. Both statements accurately reflect the modern identity of the gharana and its emphasis on making classical music a medium for emotional expression.

163. (C) Music Conferences (like Dover Lane, Sawai Gandharva)
Music conferences were the primary mechanism that facilitated the transition of Hindustani classical music from royal courts to the public sphere. By organizing large-scale, ticketed festivals in urban centers, these conferences created a sustainable economic model for musicians and established a platform for diverse stylistic traditions. Events like the Dover Lane and Sawai Gandharva conferences became the major festivals.

164. (D) Rapid, bouncy melodic phrases
Tappa is a highly ornamental vocal genre from the Punjab region, known for its extremely fast and complex melodic patterns. These rapid, bouncy phrases are the defining feature that was integrated into the Punjab ang of thumri. This influence gives the Punjab thumri a more agile and technically challenging character compared to the slower, bol-banao oriented thumri of the Purab tradition.

165. (C) I, II, III, and V
The Indore gharana, founded by Ustad Amir Khan, is famous for its intellectual depth and its use of an extremely slow tempo for the main khayal. It employs a systematic use of sargam tans and the merukhand system for melodic expansion. The style was notably influenced by the meditative approach of the Kirana gharana and the technical intricacies of Bhendi Bazaar.

166. (B) Doordarshan and All India Radio (Prasar Bharati)
Prasar Bharati, through its divisions All India Radio and Doordarshan, is the national institution responsible for broadcasting the prestigious National Programme of Music. This long-running series has played a vital role in

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note to another across different octaves. This creates a distinctive, bouncy melodic effect that contrasts with the steady flow of the Gauhar baani or the forceful nature of the Khandar style. Each baani explores a unique technical dimension.

149. (C) Varanasi
The Sankat Mochan Sangeet Samaroh is a unique and famous annual music festival held at the Sankat Mochan Hanuman Temple in Varanasi. It is one of the few festivals where top classical musicians perform as an offering of devotion. This festival attracts massive audiences and is celebrated for its spiritual atmosphere and the high caliber of participating artists in Varanasi.

150. (A) Both A and R are true and R is the correct explanation of A.
The Agra gharana is distinctive for using nom-tom alap before the khayal bandish, a practice that is quite rare in other khayal schools. This is a direct consequence of the gharana's deep historical roots in the dhrupad tradition, which emphasizes elaborate, wordless melodic introductions. By preserving this element, the Agra style maintains a unique aesthetic combining dhrupad and khayal.

151. (D) Jaipur-Atrauli
Pandit Mallikarjun Mansur was one of the most revered vocalists of the twentieth century and a preeminent master of the Jaipur-Atrauli gharana. He was famous for his extraordinary breath control and his ability to sing complex, rare ragas with effortless ease. His style embodied the core values of the Jaipur tradition, including a preference for intricate, winding tans throughout the performance.

152. (C) Statement I is true but Statement II is false.
The Purab ang thumri, centered in Banaras and Lucknow, is most famous for its bol-banao technique, which emphasizes melodic variations based on lyrical meaning. Contrary to the idea of avoiding shringar rasa, thumri is essentially a genre built on the sentiment of love and romance. Its entire aesthetic is designed to explore romantic and devotional emotions through expressive melodic phrases.

153. (C) Banaras Thumri
A student interested in the fusion of folk tunes from Uttar Pradesh into semi-classical music should focus on the Banaras style of thumri. This genre is deeply rooted in local culture and frequently incorporates melodic elements from folk forms like Kajri and Chaiti. The Banaras tradition excels in blending the sophistication of ragas with the earthy appeal of regional folk music.

154. (A) Large public ticketed festivals vs private gatherings
A music conference is typically a large-scale, public festival that brings together multiple artists and a broad audience over several days. This modern format emerged in the early 20th century to replace court patronage. In contrast, a traditional mehfil is a more intimate and private gathering, usually held in a patron's home, where a single artist performs for connoisseurs.

155. (D) I, II, and III
Pandit Ravi Shankar was a legendary figure who trained under the great Ustad Allauddin Khan of the Maihar gharana. He won multiple Grammy Awards for his groundbreaking work in world music. He also founded the Kinnara School of Music to promote the learning of Indian arts. Far from avoiding Western collaborations, he was a pioneer who famously worked with global musicians.

156. (B) Banning the harmonium on AIR and promoting classical music
B.V. Keskar, during his tenure as the Minister of Information and Broadcasting, had a profound impact on the direction of Indian music. He was a staunch advocate for classical music and believed it should be the primary focus of state broadcasting. His most significant move was banning the harmonium from All India Radio, while simultaneously promoting high-quality classical music sammelans nationwide.

157. (C) Pt. Bhimsen Joshi
Pandit Bhimsen Joshi was a legendary vocalist who significantly expanded the Kirana gharana style. He incorporated elements from other traditions to create a unique and robust vocalism that was both technically brilliant and emotionally powerful. Beyond his mastery of

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masters and their chronological development as distinct stylistic schools within the dhrupad genre. Understanding this sequence is essential for studying the historical evolution of dhrupad and how these different styles were categorized.

176. (B) A large public festival gathering multiple artists and audiences
A sammelan is a significant event in the classical music calendar, serving as a large-scale public festival. It typically spans several days and features performances by a wide range of established masters and upcoming artists from various gharanas. These gatherings are crucial for the promotion of classical music, providing a platform for cultural exchange and allowing large audiences to experience traditional performances.

177. (B) Sangeet Natak Akademi Award
The Sangeet Natak Akademi Award was instituted in 1952 to honor exceptional achievements in the fields of music, dance, and drama. It is the highest national recognition given to practicing artists in these domains. The award seeks to celebrate the diverse cultural traditions of India and provide a prestigious platform for honoring those who have made significant contributions at a national level.

178. (A) I, II, and IV
National and state akademies play a multifaceted role in the cultural life of India. They are responsible for documenting and preserving endangered musical and folk traditions through extensive archiving. They also provide essential platforms for young and upcoming artists to showcase their talents. Furthermore, they publish academic journals that contribute to the research and scholarly understanding of performing arts in India.

179. (C) It frequently employs fast Tappa-like taans.
The Purab ang of thumri, centered in Lucknow and Banaras, is characterized by its lyrical and gentle nature, focusing heavily on bol-banao and melodic elaboration. It is much slower and more evocative than the Punjab style. The use of fast, bouncy, Tappa-like tans is a hallmark of the Punjab ang, which distinguishes it from the more meditative Purab tradition.

180. (C) A is true but R is false.
Ustad Bade Ghulam Ali Khan did famously sing for the landmark film Mughal-e-Azam after initially refusing the offer. He agreed only after being offered an exceptionally high fee for his classical sequences. However, his decision was not based on the belief that films were the only way to preserve classical music. He remained primarily a concert performer of the traditional Patiala gharana.

181. (C) Senia Gharana
The Senia gharana, which traces its lineage to Tansen, is historically responsible for the development of the primary structural forms of sitar music. This includes the maseetkhani gat, which is slow and focuses on structural melody, and the razakhani gat, which is faster and emphasizes rhythmic patterns. These standard formats laid the foundation for modern instrumental performance adopted by various schools.

182. (B) Rhythmic play and syncopation
Layakari refers to the sophisticated and intricate play with rhythm and tempo during a musical performance. It involves various techniques such as syncopation, off-beat patterns, and the division of the rhythmic cycle in ways that contrast with the basic pulse of the taal. Mastery over layakari is highly valued in both vocal and instrumental traditions, particularly in the Agra and Gwalior gharanas.

183. (D) He categorized ragas into 10 Thaats.
Pandit Vishnu Narayan Bhatkhande is most renowned for his scientific reorganization of Hindustani music. He introduced the thaat system, which classifies ragas into ten fundamental parent scales based on their note structures. This work provided a theoretical framework for classical music and was a cornerstone of his efforts to institutionalize and standardize music education across North India through formal music curricula.

184. (A) He sang only Dhrupad and never Khayal.
Ustad Faiyaz Khan was a versatile and legendary maestro of the Agra gharana. Far from singing only dhrupad, he was one of the most famous khayal vocalists of his time and was equally celebrated for his mastery of thumri and dadra.

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these established rules, artists are able to maintain the architectural majesty of the genre while expressing the unique characteristics of each division.

258. (A) A framework that prevents monotony
The four baanies of Dhrupad serve a critical structural function by providing a comprehensive framework that prevents the performance from becoming monotonous. By transitioning through different melodic and rhythmic treatments, artists maintain the interest of the audience while preserving the integrity of the composition. This variety is essential for capturing the solemnity and architectural beauty of the tradition.

259. (C) Understanding the four stylistic pillars
To capture the solemnity and architectural majesty inherent in the Dhrupad genre, an artist must possess a profound understanding of the four stylistic pillars. These baanies provide the necessary structural integrity for a performance, guiding the musician through complex rhythmic and melodic treatments. Mastery of these pillars ensures that the rendition reflects the orthodox purity and grandeur of music.

260. (A) The orthodox purity of the tradition
The preservation of the four baanies is essential for maintaining the orthodox purity of the Dhrupad tradition. These stylistic divisions ensure that the classical genre retains its solemnity and architectural majesty over time. By adhering to these traditional pillars, practitioners prevent the dilution of unique techniques and rhythmic complexities, thereby safeguarding the historical integrity of Hindustani music.

261. (D) The special features of various Kheyal Gharanas
The primary focus of comparative studies in vocal music is to evaluate the special features of various Kheyal Gharanas. By analyzing the stylistic executions of different artists, researchers can identify how pedagogical focuses shape the auditory experience. This academic approach helps in understanding how various lineages interpret the same raga grammar while maintaining their unique aesthetic identities.

262. (B) Slow, contemplative melodic elaboration
The stylistic execution of certain Kheyal lineages is defined by a priority on slow and contemplative melodic elaboration. This approach often incorporates intricate micro-tonal glides, which serve as signature features of the specific familial tradition. Such techniques emphasize a meditative exploration of the raga, showcasing the unique aesthetic values and technical training passed down through generations.

263. (C) By emphasizing complex rhythmic interplay
Certain Kheyal Gharanas distinguish themselves by emphasizing complex rhythmic interplay and rapid, voluminous melodic runs. Famous artists from these lineages use these techniques to highlight the specific features of their school, contrasting with contemplative styles. This focus on percussive complexity and speed demonstrates how distinct interpretations of vocal aesthetics contribute to the overall diversity of Hindustani music.

264. (D) The same underlying raga grammar
Despite the vast differences in stylistic execution and aesthetic priorities between various Gharanas, performers remain united by their adherence to the same underlying raga grammar. This shared structural foundation ensures that the essential melodic identity of the raga is preserved. Regardless of whether an artist focuses on slow elaboration or rhythmic complexity, the foundational rules remain consistent.

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265. (A) Distinct pedagogical focuses
The ultimate auditory experience of a foundational raga is shaped by the distinct pedagogical focuses of different musical lineages. These specialized training methods determine how an artist approaches melodic elaboration, rhythmic interplay, and vocal aesthetics. By observing famous artists from various Gharanas, researchers can identify how these unique educational backgrounds allow for diverse interpretations of the music.

266. (B) Various Instrumental Music Gharanas
Musicological research often investigates the general study of various instrumental music Gharanas to understand their unique technical developments. This focus includes examining how different lineages have created specialized

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194. (A) It exclusively performs Khayal.
The Bettiah gharana is primarily a dhrupad tradition that originated in the royal court of Bettiah in Bihar. It is celebrated for its mastery of the Nauhar and Khandar baanis. While the tradition has declined in prominence over time, its contribution to the dhrupad repertoire is significant. Describing it as exclusively a khayal gharana is incorrect, as its identity is firmly dhrupad.

195. (C) I, II, III, and V
Pandit Vishnu Digambar Paluskar was a monumental figure in the modernization of Indian music. He founded the Gandharva Mahavidyalaya in 1901 and worked to make music a respectable profession for the middle class. He composed the famous Ramdhun and introduced his own notation system. While he was a student of the Gwalior tradition, his work was dedicated to institutionalizing music across India.

196. (D) ITC Sangeet Research Academy (SRA)
The ITC Sangeet Research Academy in Kolkata is a unique institution that has received global recognition for its commitment to preserving Indian classical music. It operates on a modern guru-shishya parampara model, providing a residential space where gurus can train disciples in a traditional setting. The academy also maintains a world-class digital archive of music and has supported many leading classical musicians.

197. (C) Define the concept of 'Bol-Baant'.
Bol-baant is a sophisticated musical technique used in both dhrupad and the Agra style of khayal. It involves taking the lyrics of the composition and dividing or redistributing them across the rhythmic cycle in various complex patterns. This creates a vigorous rhythmic interaction between the singer and the percussionist, showcasing the performer's mastery over both the melodic raga and rhythmic taal.

198. (B) Thumri allows for slight deviation from the strict rules of a raga to enhance emotional expression.
Thumri is a semi-classical genre where the primary objective is to evoke deep emotional sentiments, typically centered on themes of love and romance. To achieve this, thumri singers are permitted a certain degree of melodic freedom, allowing them to introduce notes outside the strict raga scale to enhance expressive power. This flexibility distinguishes thumri from the more formal rules of pure classical.

199. (A) Both Statement I and II are true.
The Saptak Annual Festival of Music is one of India's largest and most prestigious classical music events, held every January in Ahmedabad. It spans thirteen days and features an extensive lineup of both legendary maestros and talented young artists. The festival has become a major hub for music lovers and is celebrated for its commitment to showcasing various traditions in a public forum.

200. (A) Punjab Ang
A thumri performance characterized by fast, grainy tans and dramatic vocal modulations is a hallmark of the Punjab ang. This style, heavily influenced by the Tappa genre, is more technically demanding and agile than the lyrical Eastern style. Ustad Bade Ghulam Ali Khan was the most famous exponent of this tradition, bringing a unique blend of virtuosity to the thumri genre.

201. (C) Ustad Bismillah Khan Yuva Puraskar
The Ustad Bismillah Khan Yuva Puraskar is a national award instituted by the Sangeet Natak Akademi to recognize and encourage young talent in the performing arts. Named after the shehnai maestro, it is specifically given to artists below the age of 40 who have shown exceptional promise in music and dance. This honor helps in nurturing the next generation of classical practitioners.

202. (A) Use of Chhut (leaping/skipping notes)
The Nauhar baani is one of the four traditional schools of dhrupad singing and is most famous for its distinctive use of chhut. This involves graceful leaps between distant notes, creating a unique and lively melodic effect. This technique sets the Nauhar tradition apart from the steady flow of the Gauhar baani or the forceful nature of the Khandar style in ancient dhrupad.

203. (D) Siddheshwari Devi - Banaras
Siddheshwari Devi was a legendary figure and one of the pillars of the Banaras thumri tradition. She

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this ancient tradition with remarkable purity across many generations, making Dagar baani synonymous with meditative dhrupad.

222. (C) Statement I is true but Statement II is false.
The Dover Lane Music Conference in Kolkata is one of India's most significant classical music festivals, playing a crucial role in promoting the arts in Eastern India. Far from prohibiting young artists, many music conferences provide dedicated slots for promising upcoming performers, often alongside established maestros. This exposure is vital for the career development of new talent and ensures musical growth.

223. (A) Purab Ang
A thumri performance that emphasizes slow, long, sustained notes and focuses deeply on the lyrical meaning of the text is a classic example of the Purab ang, or Eastern style. Centered in Banaras and Lucknow, this tradition utilizes bol-banao to explore various emotional shades. This approach prioritizes emotional depth and melodic subtlety over fast rhythmic displays, distinguishing it from Punjab.

224. (B) Specialized oral transmission vs classroom teaching.
The fundamental difference between the two systems lies in their pedagogy. The traditional gharana system is based on specialized oral transmission from a guru to a shishya. In contrast, institutional education involves a structured classroom environment with a standardized syllabus, notation, and formal examinations. While institutions provide accessibility, the gharana system focuses on preserving the specific aesthetic nuances of a particular lineage.

225. (A) I, II, III, IV
The history of Hindustani music spans several centuries. Swami Haridas was a spiritual master of the 16th century. Sadarang revolutionized the khayal genre in the 18th century. Pandit V.N. Bhatkhande scientifically reorganized and institutionalized the system in the early 20th century. Finally, Pandit Bhimsen Joshi, who lived into the 21st century, became one of the most influential performers for mass audiences.

226. (A) Maihar Gharana
Pandit Nikhil Banerjee was a legendary sitar maestro and one of the most illustrious representatives of the Maihar gharana. He was a disciple of Ustad Allauddin Khan and later Ustad Ali Akbar Khan. His style was noted for its incredible technical precision and its deeply spiritual and intellectual character. He uniquely blended diverse influences to create a meditative and moving approach.

227. (C) Pensions for indigent classical artists.
National and state akademies perform an important social function by providing financial support and pensions to indigent or elderly classical artists. These institutions recognize that many traditional practitioners may lack economic security in a modern market economy. By providing this social safety net, the akademies help in preserving the dignity of artists and ensure their knowledge and contributions are respected.

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228. (D) It is characterized by slow, straight, non-ornamented notes.
The Punjab ang of thumri is the opposite of slow and unornamented. It is famous for its vibrant, bouncy, and highly decorated character, drawing significant influence from the Tappa genre. This style features complex murkis and swift melodic flourishes, often executed with great agility. Exponents like Ustad Bade Ghulam Ali Khan were known for their ability to bring this technically challenging aesthetic.

229. (C) P-1, Q-2, R-3, S-4
Each of the four traditional dhrupad baanis is associated with a distinct aesthetic quality. The Gauhar baani is known for its slow and peaceful nature, while the Dagar baani is often described as simple and straight in its approach. The Khandar baani possesses a heavy, forceful, and martial character. Finally, the Nauhar baani is uniquely identified by its use of jumping notes.

230. (A) Both A and R are true and R is the correct explanation of A.
Pandit Vishnu Digambar Paluskar made a historic effort to introduce classical music into the formal school curriculum. His primary motivation was to remove the social stigma then attached to professional musicians and to establish music

placement. The Patiala gharana is famous for its elaborate and brilliant sargam tans.

213. (C) Music directors like Naushad and S.D. Burman used classical ragas to compose highly popular film songs.
Indian cinema has played a significant role in popularizing classical music. Legendary music directors like Naushad and S.D. Burman were trained in classical traditions and frequently used specific ragas as the basis for their compositions. This resulted in film songs that were both popular and melodically sophisticated, introducing the beauty of the raga system to a massive audience across the country.

214. (B) It originated in the courts of Rajasthan.
The Darbhanga gharana is one of the most important schools of dhrupad, but its origins are rooted in Bihar, specifically the royal court of Darbhanga. It is celebrated for its mastery of the Gauhar and Khandar baanis and is deeply associated with the Mallik family of musicians. The specific Darbhanga tradition is a quintessential representative of the rich musical heritage of eastern India.

215. (D) I, II, and IV
The shift to institutional music education brought key changes, including structured syllabi and classroom teaching, making learning more accessible. It also made music education a respectable pursuit for women from diverse backgrounds, allowing them to perform openly. However, it did not completely replace the emotional bond of the guru-shishya tradition, which remains the bedrock of advanced musical training in India today.

216. (A) The establishment of major Music Conferences
As princely states were abolished and royal patronage declined, musicians were forced to find new ways to reach and sustain an audience. This led directly to the rise of major music conferences and public ticketed festivals in urban centers. These events became the new pillars of the classical music economy, providing a public platform for artists from various gharanas and fostering appreciation.

217. (C) Pt. Ravi Shankar
Pandit Ravi Shankar was a pioneer in global music collaborations and won multiple Grammy Awards throughout his career. His landmark album West Meets East, recorded with the legendary classical violinist Yehudi Menuhin, is one of his most celebrated international projects. This collaboration was instrumental in introducing Indian classical music to the Western world and demonstrating the creative potential of blending musical traditions.

218. (A) Bharat Ratna - Pt. Ravi Shankar
Pandit Ravi Shankar was honored with the Bharat Ratna, India's highest civilian award, in 1999 for his monumental contributions to music. Other pairings are incorrect: Swami Haridas and Mian Tansen lived centuries before the institution of modern national awards like the Padma Shri. Ustad Faiyaz Khan was a legendary figure who died shortly before the first Grammy Awards were presented.

219. (D) Pt. Kumar Gandharva - Gwalior
While Pandit Kumar Gandharva received early training in the Gwalior style, he is most famous for developing a completely unique and independent musical identity. He famously questioned the rigid structures of the gharana system and drew deep inspiration from the folk music of Madhya Pradesh. His innovative style emphasized the emotional essence of the raga over traditional stylistic boundaries and schools.

220. (B) I, II, III, and IV
The Imdadkhani gharana, also known as the Etawah tradition, is one of the most influential instrumental schools. It was elevated by descendants like Enayat Khan and Vilayat Khan. The school is celebrated for introducing the vocal-style gayaki ang to the sitar and for its mastery over the surbahar. Contrary to the fifth statement, the gharana is also famous for its complex jhalas.

221. (C) Dagar Baani
The Dagar family is the exclusive custodian of the Dagar baani, one of the four traditional styles of dhrupad. This school is characterized by its meditative, slow, and profound alap, which explores the spiritual depths of the raga through microtones and meend. The family has preserved

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tans that define the school's style. Other features like the mastery of rare jod-ragas are correct and central to the gharana.

240. (B) I, II, and III
Pandit Bhimsen Joshi was a legendary titan of the Kirana gharana and one of India's most beloved vocalists. He received the Bharat Ratna, the nation's highest civilian honor, for his extraordinary contributions to music. He also founded the Sawai Gandharva Music Festival in Pune, which has become one of the most prestigious classical platforms in the country for artists and listeners.

241. (B) Focus on precise intonation (Sur) and melody
The Kirana gharana is most famous for its extraordinary emphasis on melodic purity and the precise intonation of each individual note. This school prioritizes melody and the resonance of the voice over complex rhythmic displays. The resulting style is described as profoundly melodic and meditative, as the performer carefully explores the nuances of each note to evoke the essence of the raga.

242. (A) Marris College of Music
The Bhatkhande Music Institute in Lucknow was originally established as the Marris College of Music in 1926. It was named after Sir William Marris, the then Governor of the United Provinces. The college was founded through the visionary efforts of Pandit Vishnu Narayan Bhatkhande to provide a scientific and standardized institutional environment for music education. It was later renamed in his honor.

243. (C) Prasar Bharati - Radio and Television
Prasar Bharati is the umbrella organization for All India Radio and Doordarshan, making radio and television its primary media for public service broadcasting. It plays a critical role in documenting and disseminating classical music to the entire nation. Other pairs are incorrect, as the Sangeet Natak Akademi covers all performing arts, and the Song and Drama Division uses live performances for policies.

244. (D) Banaras Ang - Maharashtra
The Banaras ang is a quintessential style of the Purab ang thumri and is deeply rooted in the cultural soil of Banaras in Uttar Pradesh, not Maharashtra. Other pairings are correct: the Lucknow ang is from Uttar Pradesh, the Punjab ang is associated with the Punjab region, and the Gaya ang has its roots in Bihar. Each style reflects regional folk characteristics.

245. (C) I, II, III, and IV
The history of gharanas is tied to royal patronage during the 18th and 19th centuries, where stylistic secrets were often guarded within lineages. However, the 20th century saw significant changes; the rise of mass media and formal institutional education broke down these boundaries, making musical knowledge accessible to a wider public. Gharanas still exist today as important stylistic references across India.

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246. (B) Migration to urban centers and public patronage.
The end of the princely state system in India was a major turning point for classical musicians who had long relied on royal patronage. This led to a large-scale migration of artists to major urban centers like Mumbai, Kolkata, and Delhi. In these cities, musicians found new support through public concerts, music conferences, All India Radio, and institutional teaching roles in music colleges.

247. (C) Statement I is true but Statement II is false.
National honors such as the Padma Shri and Padma Bhushan are conferred by the Government of India to recognize exceptional contributions to various fields, including the arts. These awards have been instrumental in elevating the social and professional status of classical musicians. They are not given by private companies but by the state, reflecting a national recognition of an artist's lifetime dedication.

248. (A) Laggi
A laggi is a vibrant and fast rhythmic section played on the tabla at the end of a thumri performance. After the singer has explored the lyrical and melodic depths of the thumri in a slower tempo, the laggi provides a spirited rhythmic conclusion. This allows the tabla player to showcase speed and rhythmic precision, typically using patterns from folk-inspired rhythmic cycles.

as a respectable part of education. By bringing music into the lives of the masses through schools, he successfully transformed the social status of music.

231. (D) Girija Devi
Girija Devi was a legendary vocalist of the Banaras gharana and was universally honored with the title Queen of Thumri. She was a preeminent master of the Purab ang and was instrumental in elevating thumri to new heights of prestige. Her mastery over diverse semi-classical genres, including dadra and kajri, made her one of the most beloved figures in classical music.

232. (C) Statement I is true but Statement II is false.
The Sangeet Natak Akademi is the primary national body for the recognition of artistic excellence through its prestigious awards. However, its mandate is far broader than cinema. It is dedicated to the promotion and preservation of all performing arts, including classical and folk music, dance, and traditional theatre. The Akademi remains the apex institution for live performing arts across India.

233. (C) Agra
A student wishing to learn the traditional nom-tom alap within the khayal genre should study the Agra gharana. While this technique is common in dhrupad, the Agra gharana is unique among khayal schools for preserving and emphasizing this elaborate, wordless melodic introduction before the bandish begins. This feature reflects the gharana's deep roots in the older dhrupad vocal tradition.

234. (A) Mathematical permutation of notes for improvisation
The Merukhand system, also known as Khandmeru, is a sophisticated musical technique involving the mathematical permutation of a specific set of notes. This approach allows a vocalist or instrumentalist to systematically explore every possible melodic combination within a raga, leading to highly complex and intellectual improvisations. It is a hallmark of the Bhendi Bazaar and Indore gharanas in Hindustani music.

235. (D) P-1, Q-2, R-3, S-4
Major Indian music festivals are iconic landmarks in the cultural life of their respective cities. The Sawai Gandharva festival is held in Pune to honor the guru of Pandit Bhimsen Joshi. The Dover Lane Music Conference is a massive annual event in Kolkata. Saptak is the premier festival of Ahmedabad, and the Tansen Samaroh is held in Gwalior.

236. (B) Pakhawaj
In the traditional performance style of the Agra gharana, the nom-tom alap is often accompanied by the pakhawaj rather than the tabla. This choice highlights the gharana's strong historical links to the dhrupad tradition, where the pakhawaj is the standard percussion instrument. The deep, resonant sound of the pakhawaj complements the robust and structured nature of the Agra alap.

237. (C) Alap sung using the lyrics of the composition
Bol-alap is a vocal technique where the singer performs a slow, melodic elaboration of the raga using the lyrics of the composition instead of meaningless syllables. This allows the performer to integrate the poetic meaning of the text into the initial melodic expansion. Bol-alap is a characteristic feature of several khayal gharanas, particularly the traditional Gwalior school of music.

238. (D) It initiated the 'National Programme of Music' in 1952.
All India Radio played a pivotal role in the preservation and promotion of classical music after the end of princely patronage. In 1952, it initiated the National Programme of Music, which brought the highest-quality classical performances to a nationwide audience. This program provided musicians with a prestigious platform and stable income, ensuring that the finest traditions were preserved in post-independence India.

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239. (A) It sings in Ati-Vilambit laya (extremely slow tempo).
The Jaipur-Atrauli gharana is famous for its preference for a medium-slow tempo, known as madhya-vilambit laya, rather than an extremely slow or ati-vilambit tempo. This characteristic pace allows the performers to execute the dense and intricate rhythmic interplay and winding

was famous for her soulful and deeply emotional renditions of thumri and dadra in the Purab ang. Other artists like Begum Akhtar are associated with Lucknow, and Ustad Bade Ghulam Ali Khan with the Punjab ang. Identifying these masters with their regional styles is essential.

204. (B) It strictly prohibits the use of Sitar.
The Maihar gharana, founded by Ustad Allauddin Khan, is actually one of the most famous schools for sitar playing in the world. Pandit Ravi Shankar and Pandit Nikhil Banerjee, two of the greatest sitarists in history, were both products of this gharana. The school is celebrated for its innovation and for integrating dhrupad-style alap and jod into instrumental performance for modern audiences.

205. (A) Both A and R are true and R is the correct explanation of A.
Singers of the Agra gharana are known for their powerful, resonant, and sometimes slightly nasal voice production, which is well-suited for their robust singing style. This characteristic can be traced back to the school's historical roots in the Nauhar baani of dhrupad. The connection to this ancient tradition has preserved a specific vocal aesthetic that emphasizes strength and clarity in khayal.

206. (D) P-3, Q-4, R-2, S-1
Each major khayal gharana is defined by the legacy of its most eminent proponents. Pandit Bhimsen Joshi was the most famous modern face of the Kirana tradition. Kishori Amonkar was the leading voice of the Jaipur-Atrauli school. Ustad Bade Ghulam Ali Khan was the titan who brought fame to Patiala, and Ustad Amir Khan was the founder of the Indore gharana.

207. (A) Kirana
The philosophy of the Kirana gharana prioritizes the melodic purity of the raga and the deep emotional resonance of individual notes. This is achieved through badhat, a slow, systematic expansion that explores the raga note-by-note. This school avoids aggressive rhythmic acrobatics, focusing instead on creating a peaceful and contemplative mood. This swar-pradhan approach makes Kirana one of the most meditative traditions.

208. (C) Statement I is true but Statement II is false.
National and international awards are crucial for the global recognition and propagation of Indian classical music, helping to maintain high standards and social prestige for artists. Contrary to the second statement, several Indian classical musicians have indeed won Grammy Awards. Pandit Ravi Shankar was a multiple Grammy winner, and other maestros like Ustad Zakir Hussain have also received this prestigious international honor.

209. (B) Late 19th and early 20th century
While the stylistic traditions themselves are older, the term gharana became a prominent and formalized concept in the late 19th and early 20th centuries. This period saw the decline of central royal patronage and the emergence of musicians as public performers who identified themselves with specific prestigious lineages. This led to the categorization of various regional styles into recognized music schools.

210. (A) P-4, Q-1, R-2, S-3
Each national institution has a specialized role in the Indian cultural landscape. The Sangeet Natak Akademi focuses on national awards and cultural preservation. Prasar Bharati is the primary broadcaster of classical music. The Prayag Sangeet Samiti is a major center for music education and examinations. The Song and Drama Division uses traditional performing arts to communicate national themes and government policies.

211. (C) Ministry of Youth Affairs and Sports
The National Youth Festival is an annual event organized by the Ministry of Youth Affairs and Sports to showcase the diverse talents of the country's youth. It includes competitive and non-competitive events in music and dance. By featuring classical music competitions, the festival encourages the younger generation to pursue traditional arts, fostering a sense of national pride and cultural continuity.

212. (D) Melodic passages using solfa syllables
A sargam tan is a fast melodic passage in khayal singing where the vocalist sings the names of the notes instead of the lyrics or the vowel sound aa. This technique adds a rhythmic and melodic complexity to the performance, allowing the singer to showcase speed and accuracy in note

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249. (C) Oral-only transmission without any notation
The institutionalization of music education was defined by the introduction of structured syllabi, formal classroom teaching, and standardized degree courses. A key part of this modernization was the use of written notation to preserve and transmit compositions. Oral-only transmission without notation is the hallmark of the traditional, private guru-shishya parampara, which the institutional system sought to supplement with scientific methods.

250. (A) National themes communicated via traditional performance
The Song and Drama Division was established to use the emotional power of traditional performing arts for social and national communication. By integrating national themes into folk plays and traditional music, the division reaches diverse audiences across rural and urban India. This strategy ensures that important developmental messages are delivered through familiar artistic forms, supporting national integration while providing a platform for artists.

251. (B) Through isolated, familial lineages
Before the crystallization of specialized Gharanas, the transmission of musical knowledge occurred within restricted environments. Artists primarily relied on isolated and familial lineages where knowledge stayed within specific families. This traditional guru-shishya parampara ensured that specialized techniques remained protected and concentrated within these cloistered musical lineages before they eventually transitioned into distinct urban centers.

252. (A) The dissolution of royal courts
The formal emergence of the Gharana system was driven by significant socioeconomic changes. When royal courts faced dissolution, musical families lost their primary source of patronage and were forced to migrate to urban centers. This migration required artists to establish distinct identities in the public domain, effectively catalyzing the evolution of familial traditions into specialized stylistic schools of music.

253. (C) A specialized stylistic school or guild
In the context of Hindustani music history, a Gharana is defined as a specialized stylistic school or guild. These entities are heavily dependent on the traditional guru-shishya parampara for knowledge transmission. Over generations, these schools developed unique aesthetic approaches to vocalization and ornamentation, which eventually became the distinguishing hallmarks used to identify and categorize their specific musical offerings.

254. (D) To differentiate musical offerings publicly
Following the loss of royal patronage, musical families migrated to new urban centers where they faced a more public and competitive environment. To survive socioeconomically, artists needed to differentiate their musical offerings from others. This necessity led to the formalization of distinct identities, allowing these musical lineages to maintain their specialized techniques while appealing to a broader audience.

255. (C) Maintaining strict pedagogical boundaries
The preservation of specialized musical techniques within Hindustani music was achieved by maintaining strict pedagogical boundaries. By keeping training restricted to specific familial or lineage-based frameworks, these musical families ensured that their unique aesthetic styles remained pure. This socioeconomic adaptation prevented the dilution of stylistic nuances, allowing diverse and highly stylized traditions to survive through generations of instruction.

256. (B) The application of the four baanies of Dhrupad
The documentation of historical Dhrupad performances serves to highlight the practical application of the four traditional baanies. These stylistic divisions act as the fundamental pillars of the genre, providing a structural framework for melodic and rhythmic treatment. Analyzing these baanies allows researchers to understand how specific voice production techniques and emotional aesthetics contribute to the grandeur of classical music.

257. (D) Specific voice production and aesthetics
Each baani within the Dhrupad tradition functions as a stylistic guide that dictates specific voice production techniques and emotional aesthetics. These divisions ensure that the performance adheres to a particular melodic treatment and rhythmic complexity. By following

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His unique style actually integrated the powerful alap of dhrupad with the melodic flexibility and rhythmic intricacies of khayal singing.

185. (C) P-2, Q-4, R-1, S-3
Many awards are state-specific honors for excellence in the arts. The Tansen Samman is a major award from Madhya Pradesh. The Sangeet Natak Akademi Fellowship is a top national honor. The Swathi Sangeetha Puraskaram is given by the Kerala government to honor contributions to music. The Lata Mangeshkar Award is presented by both the Maharashtra and Madhya Pradesh governments to recognize achievement.

186. (A) Jaipur-Atrauli Gharana
The Jaipur-Atrauli gharana is famous for its strict and intellectual approach to khayal singing. A key feature of its style is the exclusive use of aakar—singing on the vowel sound aa—for all melodic elaborations and tans. The school traditionally avoids sargam during its performance. This creates a continuous melodic flow that focuses on the purity of the raga structure and rhythmic interplay.

187. (A) Both Statement I and II are true.
The Song and Drama Division serves as a vital link between the government and the public by using live performing arts to communicate social and national themes. It has historically provided a platform and employment for thousands of traditional musicians and folk artists from across India. This approach leverages the power of culturally resonant media to promote national integration across various regions.

188. (B) Agra
The Agra gharana is unique among khayal schools for its inclusion of an elaborate, unmetered nom-tom alap before the start of the vocal composition. This practice is a direct inheritance from its dhrupad roots. While most other khayal traditions integrate the alap into the rhythmic structure of the bandish, the Agra masters preserve the older tradition of a majestic melodic raga introduction.

189. (C) Creating a digital broadcast network
In the modern era, Prasar Bharati has made a significant contribution to Indian classical music by building a sophisticated digital broadcast and archiving network. This allows for high-quality audio and video dissemination of classical performances through All India Radio and Doordarshan. By making these resources available on digital platforms, the organization ensures the vast heritage of music is accessible to a global audience.

190. (D) I, II, and IV
The Gwalior gharana is characterized by a balanced and clear approach to khayal singing. It typically favors simple, straight tans that emphasize the structure of the raga. The use of behlava, which involves a slow, melodic expansion using the lyrics of the composition, is another key feature. The school was famously popularized by Haddu and Hassu Khan, who laid the groundwork.

191. (A) Ustad Vilayat Khan
Ustad Vilayat Khan was a revolutionary sitar maestro who pioneered the gayaki ang, or vocal style, on the instrument. He made technical modifications to the sitar to allow it to more closely mimic the nuances of the human voice, such as prolonged meend and complex melodic ornaments. His influence transformed instrumental music, leading to a style where the sitar sings the raga.

192. (B) Martial, heavy, forceful, and rich in Gamak
The Khandar baani is one of the four traditional styles of dhrupad and is renowned for its powerful and vigorous aesthetic. It is often described as having a martial or heavy character, utilizing forceful gamaks and strong rhythmic patterns. This style contrasts with the more peaceful Gauhar baani or the meditative Dagar tradition, highlighting the diverse technical possibilities in the dhrupad genre.

193. (B) Barkat Ali Khan - Punjab Ang
Barkat Ali Khan was a legendary vocalist of the Patiala gharana and a preeminent master of the Punjab ang of thumri. He was the younger brother of Ustad Bade Ghulam Ali Khan and was famous for his delicate and highly ornamented style of singing. Other artists like Rasoolan Bai and Girija Devi are iconic representatives of the Purab ang Banaras tradition.

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physical techniques for sound production. By studying these special features and the contributions of famous artists, researchers can document the immense technical diversity and historical evolution within classical instrumentation.

267. (B) An emphasis on sustained resonance
In certain instrumental lineages, the plucking style is specifically designed to emphasize sustained resonance. This technique often seeks to mirror the fluid qualities of vocal music, serving as a key special feature of that particular Gharana. Famous artists master these nuances to create a melodic sound that highlights the instrument's resonant capabilities, differentiating their style from other traditions.

268. (A) By demonstrating aggressive, rhythmic strokes
Prominent artists from specific instrumental lineages often perform using aggressive and rhythmic strokes that prioritize speed and percussive complexity. This style highlights the unique physical techniques passed down within their Gharana, which contrast with resonant or vocal-inspired approaches. Mastery of these rhythmic patterns allows the artist to demonstrate the technical dexterity and proprietary performance hallmarks of their school.

269. (C) Rigorous training and cataloging
The special features of instrumental music are transmitted within the Gharana framework through a process of rigorous training and systematic cataloging. This ensures that unique physical techniques, such as specific bowing or plucking patterns, are preserved across generations. By maintaining these pedagogical boundaries, musical lineages protect their proprietary technical nuances, allowing artists to maintain the distinct identity of their tradition.

270. (D) Their mastery of proprietary physical techniques
The identity of famous artists in the realm of instrumental music is inextricably linked to their mastery of proprietary physical techniques. These unique methods for sound production, including specific fingering and plucking patterns, are hallmarks of their respective Gharanas. Successfully executing these specialized techniques allows artists to represent their lineage's technical diversity while ensuring the continued preservation of their tradition.

271. (C) A recent classical vocal recital
To explore the distinct regional styles of Tumari, cultural reviews often analyze recent classical vocal recitals. These performances provide a live context for comparing the Purab and Punjab Angas. By observing an artist transition between these styles, researchers can document the specific vocalizations and emotional treatments that define each aesthetic, offering a contemporary perspective on the nature of the genre.

272. (B) By slow, lyrical, and emotive enunciation
The Purab Ang of Tumari is traditionally characterized by its slow, lyrical, and deeply emotive enunciation of the poetic text. This style focuses on the delicate interplay between words and melody, prioritizing the expression of sentiment over rhythmic complexity. Artists performing in this manner aim to highlight the emotional weight of the lyrics, creating a contemplative and romantic auditory experience.

273. (D) Romantic longing
In a Purab Ang rendition, the primary focus is often on the expression of romantic longing. This emotional aesthetic is conveyed through the slow and delicate treatment of the lyrics, where the artist explores the nuances of the text. By prioritizing the sentiment of the poetry, the performer highlights the lyrical beauty and the deeply emotive nature of this regional style.

274. (A) Complex melodic leaps and vocalizations
The Punjab Ang of Tumari is distinguished by its use of complex melodic leaps and robust vocalizations. Unlike more lyrical styles, this approach incorporates energetic rhythmic syncopations and aggressive musical patterns. These features showcase the technical dexterity of the performer and reflect the regional aesthetic preferences that prioritize rhythmic intricacy and dynamic melodic movement over the slow elaboration of text.

275. (C) The dualistic nature of Tumari
Contrasting different regional styles within a single performance effectively demonstrates the dualistic nature of Tumari. By showcasing

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broad broadcasting reach provides a continuous auditory presence for classical and regional arts across the country. By making these performances accessible to everyone, regardless of location, the organization plays a crucial role in democratizing cultural content and maintaining the popularity of traditional music.

293. (D) Managing dramas with classical motifs
The Song and Drama Division plays a primary role in cultural outreach by managing live musical dramas that incorporate classical motifs. These performances are designed to engage audiences directly, particularly in rural areas. By integrating traditional musical elements into dramatic narratives, the division effectively promotes classical arts while fulfilling its mission to communicate important messages through a familiar and accessible medium.

294. (B) Communicating social messages to audiences
The objective of integrating classical motifs into live musical dramas is to communicate social messages effectively to diverse audiences. By using familiar traditional musical elements, the Song and Drama Division makes complex topics more relatable and engaging. This approach not only promotes social awareness but also ensures that classical music remains a functional and vibrant part of the cultural life.

295. (C) State-sponsored cultural preservation
The combined efforts of organizations like Prasar Bharati and the Song and Drama Division represent a successful model of state-sponsored cultural preservation. By leveraging both mass media broadcasting and grassroots live performances, these entities ensure that traditional music is protected and promoted. This dual approach helps maintain the relevance of classical arts in a modernizing society while reaching audiences.

296. (D) Music educational institutes, Akademies, and Film
Interdisciplinary studies evaluate the joint contributions of music educational institutes, Akademies, and film to the ecosystem of Indian music. Each entity plays a distinct role, from the rigorous documentation of classical frameworks in academic settings to the mass dissemination of melodies through cinema. Together, they create a synergistic environment that ensures traditional music is preserved for scholars and popularized.

297. (A) Rigorous research and preservation
The primary focus of Akademies and music educational institutes is the rigorous research and preservation of classical frameworks. These organizations are dedicated to documenting ancient musical texts and maintaining the purity of performance techniques. By providing a solid theoretical foundation, they ensure that the authentic heritage of Indian music is protected from dilution and remains available for academic study and training.

298. (B) Adapting frameworks for mass audiences
In the context of Indian music, the role of film is often to adapt rigorous classical frameworks for mass audiences. Cinema takes the complex melodies and ragas preserved by academic institutions and transforms them into accessible and popular compositions. This process acts as a dynamic vehicle for dissemination, bringing the beauty of classical traditions to a much larger and more diverse population.

299. (B) Surge of interest in the classical form
When a preserved classical raga is utilized in a film score, it often results in a massive surge of interest in the original classical form. This scenario demonstrates how popular media can revitalize traditional arts by introducing them to the general public in an accessible way. The increased visibility leads to a broader appreciation for the authentic foundational material in archives.

300. (A) Film
Within the synergistic ecosystem of Indian music, film acts as a dynamic vehicle for mass dissemination. While academic institutes and Akademies provide the authentic foundational material through research and preservation, cinema brings these classical elements to the public. By adapting traditional melodies for a wider audience, film ensures that the rich heritage of classical music remains vibrant and popular in society.

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a foundational role in fostering a collaborative environment that enriched the development of classical traditions.

284. (A) A competitive yet collaborative environment
Music conferences fostered a competitive yet collaborative environment among classical performers by bringing diverse artists together in public forums. This atmosphere encouraged musicians to refine their skills while also facilitating the exchange of ideas between different stylistic schools. Such interactions helped to standardize concert formats and build a sense of community within the artistic world, strengthening the music ecosystem.

285. (C) Standardizing formats and building audiences
Important music conferences played a foundational role for classical music by standardizing concert formats and building a dedicated middle-class audience. These events successfully moved traditional performances into the public sphere, ensuring their relevance during major socioeconomic transitions. By creating a structured environment for public listenership, these conferences helped preserve Hindustani classical music and fostered a sustainable ecosystem for musicians.

286. (D) The impact of National and International awards
Sociological studies in the field of music often examine the specific impact of National and International awards on the careers of classical practitioners. These researchers investigate how prestigious accolades alter an artist's public profile and institutional support. By analyzing these career trajectories, the studies highlight how recognition functions as a validation mechanism, ensuring the global visibility and continued sustainability of music.

287. (C) Increased support and opportunities
Receiving National and International awards often results in significantly increased support and opportunities for a musician's career. These accolades elevate the artist's public profile, leading to more concert invitations and better institutional backing. Such recognition serves as a professional milestone that validates the artist's dedication to their craft, helping to sustain their artistic motivation and professional growth over time.

288. (B) Certifying mastery of traditional forms
Within the classical music ecosystem, National and International awards serve the critical function of certifying an artist's mastery of traditional forms. These accolades act as validation mechanisms that confirm the recipient's adherence to the rigorous standards of their art. By providing this official recognition, the awards help maintain performance standards and ensure that traditional techniques are respected and preserved globally.

289. (D) To act as a cultural ambassador
Artists who receive prestigious National and International recognition are often expected to act as a cultural ambassador. This responsibility involves representing their traditional art form on global platforms and advocating for its preservation. By utilizing their elevated status, these recipients help increase the visibility of classical music and foster a deeper understanding of their cultural heritage among diverse audiences worldwide.

290. (A) Advocating for better preservation policies
Recognized artists frequently utilize their elevated status to advocate for better preservation policies and enhanced funding for the classical arts. By leveraging the public profile gained through National and International awards, they can influence cultural policy and secure resources for the next generation. This advocacy is vital for ensuring that traditional musical forms receive the institutional support necessary for survival.

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291. (C) Prasar Bharati and the Song and Drama Division
Media and culture research often assesses the contributions of Prasar Bharati and the Song and Drama Division to the preservation of Indian music. These two entities work together to ensure that classical and regional traditions are both broadcast to wide audiences and performed live. This collaboration represents a state-sponsored effort to safeguard cultural heritage and maintain its relevance in society.

292. (A) By utilizing its extensive radio and television networks
Prasar Bharati ensures that traditional music reaches remote populations by utilizing its extensive radio and television networks. This

both the Purab and Punjab Angas, an artist illustrates how regional aesthetic preferences shape the treatment of melody and rhythm. This comparison highlights the diversity within the genre, showing how emotional lyrical enunciation can coexist with robust vocalizations and complex rhythmic syncopations.

276. (A) Standardized syllabi and examinations
When music departments transition to an institutionalized system, a direct consequence is the creation of standardized syllabi and formal examinations. This shift moves the focus from informal oral teaching to a structured academic framework. The introduction of theoretical textbooks and regular assessments ensures a uniform approach to education, allowing for the systematic documentation and evaluation of musical knowledge within universities.

277. (D) The democratization of musical education
The primary contribution of the institutionalized system to Hindustani music is the democratization of musical education. By moving beyond cloistered familial traditions, these institutions allow students from diverse, non-musical backgrounds to access classical training. This expansion of the student base ensures that classical music remains sustainable in contemporary society while broadening the reach and appreciation of traditional artistic forms globally.

278. (B) Musical grammar
Institutionalized systems have successfully managed to systematize musical grammar, making it easier for researchers to document and analyze classical traditions. By creating structured theoretical frameworks and textbooks, these institutions provide a clear academic basis for understanding the rules of performance. This systematic approach ensures that the foundational principles of the music are preserved and accessible to students within an academic environment.

279. (C) Imparting highly personalized, subtle nuances
A significant challenge faced by the institutionalized system is the difficulty in imparting highly personalized and subtle nuances. While institutions excel at teaching standardized grammar and theory, the delicate artistic touches traditionally passed through the guru-shishya parampara are harder to replicate. These hallmarks of traditional teaching often require the close, long-term personal mentorship that structured classroom environments struggle to provide.

280. (D) Preserving knowledge and sustainability
In modern society, the institutionalized system plays a vital role in preserving theoretical knowledge and ensuring the sustainability of classical music. By providing a structured educational framework, these institutions broaden audience appreciation and create new opportunities for students. Their ability to document musical grammar and maintain academic standards ensures that the heritage of Hindustani music continues to thrive in contemporary settings.

281. (A) Important music conferences in India
Important music conferences in India emerged as a crucial alternative to royal patronage during the twentieth century. As the socioeconomic landscape changed and traditional courts dissolved, these large-scale events provided artists with new platforms to showcase their talent. By transitioning from private settings to public stages, these conferences ensured the survival of classical music by securing a new base of patronage.

282. (B) Use of large public auditoriums
Music conferences significantly changed the landscape of classical performances by moving them into large public auditoriums. This shift allowed music that was previously restricted to private royal courts to reach a much wider audience. By utilizing these public venues, organizers democratized the listening experience, making classical performances accessible to the general public and fostering a new culture of music appreciation.

283. (B) Artists from many disparate regions
Archival programs from major music conferences reveal that these events featured artists from many disparate regions on a single stage. This diversity facilitated a significant musical exchange, allowing different styles and Gharanas to interact publicly. By bringing together performers from various backgrounds, these conferences played

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